सरस्वतीकण्ठाभरणम्

VOLUME I



INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

Sarasvatīkaṇṭhābharaṇam is a work on Poetics. (Bhoja has another work on Grammar under the same name). This encyclopaedic compilation is a record of the wide range of human experience and knowledge that interested Bhoja. It discusses the usual topics of poetics in an unusual manner viz. Doṣa, guṇa, Doṣāguṇa, Alaṅkāra, Rasa, Dṛṣya and Śravya Kavyā. There are many earlier editions of this work, some with even two commentaries. But this alone has an English translation. The text has been exhaustively and incisively edited, without obscuring Bhoja's thought and intent.

Poetry cannot be fitted into rigid classes either of matter or of manner. Rightfully is Bhoja unfettered by the terms and definitions, armed with which writers try to study 'Great poetry'. Bhoja has a practical approach, and does not involve in the speculation on the soul of poetry. He holds *rasa* to be the crux of poetry. Śṛṅgāra is the foremost which can gather into itself all the other *rasas*. Bhoja uses *abhimāna* and *ahaṁkāra* as synonymous with *rasa*. It is hence, inferred that the identification with the action and with the chief character, on the part of the reader, brings about this delight. The self-transcending state of aesthetic delight, spoken of by Abhinavagupta may be a more advanced stage of this joy.



श्रीभोजराजविरचितम्

अलङ्कारशास्त्रीयं

सरस्वतीकण्ठाभरणम्

SARASVATĪKAṆṬHĀBHARAṆAM

of

King Bhoja

(on Poetics)

कलामूलशास्त्र-ग्रन्थमाला
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SARASVATĪKAṆṬHĀBHARAṆAM

OF

KING BHOJA

(on Poetics)

Text and Translation

VOLUME ONE
(Chapters 1 & 2)

Edited and Translated
by
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Assisted by
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INTRODUCTION

A number of editions of this work on Poetics, *Sarasvatīkaṇṭhābharaṇam*, have come out so far. In one of the more recent of these, Biswanath Bhattacharya held out the promise that he will bring out the English translation of this work in another Volume. Since that translation did not come out for long, the work was entrusted to us by the Indira Gandhi National Centre for the Arts. Although undertaken with diffidence, this exercise led us to the discovery of a system in this 'encyclopaedic compilation' and the wide range of human experience and knowledge.

Editing :

In preparing his edition Biswanath Bhattacharya had consulted four printed editions of this work, beginning with the earliest by Vireshvara Shastri Dravida (1836), and in addition, a few manuscripts. This edition was published in 1979 by Banaras Hindu University (BHU). The arrangement of the matter under suitable headings, especially in Chapter V, in this edition, was of immense help to us in approaching the subject. The two earlier editions that were consulted by us are (1) Anundoram Borooah (ARB) edition, published in 1880 and reprinted in 1969, and (2) Kāvyamālā (KM) edition by Kedāranātha Durgāprasāda and Vāsudeva Phaṇasīkar, published in 1924 and reprinted in 1987. Another edition, with translation and commentary in Hindi, by Kameshwar Nath Mishra, published by the Chaukhambha Orientalia (CO) in two volumes in 1976 and 1992, was also consulted.

The (ARB) contains only the text, with the *kārikās* numbered and the examples without numbering. In the Notes at the end of the work, the Sanskrit *chāyās* of many of the Prakrit verses have been furnished, and also the sources of many of the examples.

The KM edition includes *Ratneśvara*'s commentary on the first three of the five chapters of the work, and the commentary by *Jagaddhara* on the fourth. The Introduction furnishes information on the earlier works and authors from whom *Bhoja* has drawn material, and his political and literary career. At the end of the work, pictorial representation of the different types of *citrakāvya* described by *Bhoja* has been provided. An alphabetical index (based on Col. Jacob's 'Index to Quotations') of the illustrations along with

the sources, has also been appended. This index contains a comparison with the original version.

The BHU edition of Biswanath Bhattacharya contains the text and the two commentaries noted above, for the same chapters. In the Introduction Bhattacharya describes the previous editions of this work, summarises the contents, and sketches the three sources of influence- (1) the Northern or Kashmirian rhetoricians *Bhāmaha, Vāmana, Udbhaṭa, Rudraṭa,* and *Ānandavardhana* (2) the Southern authority *Daṇḍin,* and (3) the *Agnipurāṇa,* supplemented by the texts on dramaturgy, viz. the *Nāṭyaśāstra* and *Daśarūpaka,* and the treatise on the poet's equipment, the *Kāvyamīmāṃsā* of *Rājaśekhara.* He draws attention towards *Bhoja*'s original contribution to the subject, and gives a small information of a biographical nature. The Appendix consists of an Index of (1) the *kārikā* half-verses, (2) an illustration in *Sanskrit,* (3) another illustration in *Prakrit,* both with sources, (4) some verses from other sources, (6) some verses from the commentaries, preceded by (5) an illustration of *Citrakāvya.*

The CO edition by Kameshwar Nath Mishra follows the Kavyamala edition for the first four chapters and includes an edition by Jeevananda Vidyasagara Bhattacharya along with his commentary, for the fifth. In his Introduction he explains *Bhoja*'s purport, his predecessors, and occasionally citing popular verses on the subject. Further, he offers information about *Bhoja*'s life and work, and explains *citrakāvya* at length. A pictorial representation of the same has been presented in Chapter II, along with the verses describing and illustrating its varieties. A table of *alaṅkāra*s has been added to Volume One and an index of unnumbered quotations to Volume Two. An index of *kārikā*s and another of the illustrations have also been appended to both the volumes of this edition.

We have noticed that although Biswanath Bhattacharya has pointed out and rectified a few errors, both of words and punctuation, in the text, some still remain. For instance, in the enumeration of the *alaṅkāra*s in Chapter IV, all the editions consulted read '*ullekha*', while the obvious reference is to '*leśa*'. Fortunately, as the correct reading has been cited as a variant by Bhattacharya from the earliest edition by Vīreśvara Śāstrī Draviḍa, it could be restored to the text.

Occasionally, the only words or punctuation in the APB or KM edition have been also changed or corrected. And all the emendations have been put in square brackets.

Again, Bhattacharya has divested some of the defining verses which *Bhoja* had introduced with phrases such as '*yadāhuḥ*', of the status of

*kārikā*s and has put them within apostrophes, without giving them numbers. And in a few places where the borrowing has not been admitted, he has himself supplied phrases such as *yadāhuḥ* within brackets, and in one instance in Chapter V, without brackets. But as *Bhoja* had presented many verses from *Daṇḍin*, and a few from *Bhāmaha* in the form of *kārikā*s (we have not followed Bhattacharya in the latter practice). For example, in Chapter I, the APB and KM editions present the verses from *Daṇḍin* describing *deśa, kāla, āgama* and their *virodha*, and the verse on this *virodha* joining the ranks of merits in exceptional circumstances, all in the form of *kārikā*s. Bhattacharya presents the descriptive verses as borrowings and the exempting verse as a *kārikā*. The earlier editions have been followed by us in this matter.

In presenting the illustrations, very rarely, we have changed a reading presented by all the editions consulted, by referring to the original source. Several verses occur more than once in the work to illustrate different ideas, sometimes differing in reading. No unwarranted effort has been made to make the reading uniform. The numbering of illustrations presents another dilemma. Sometimes an illustration is followed by another verse, either to provide the context or in the nature of an explanation. While some of the explanatory verses are from *kāvya*, some are of a general nature. Some have been numbered and some left unnumbered by Bhattacharya. For instance, in Chapter V, after example 74 illustrating *sneha*, a verse is cited from *Uttararāmacaritam*. It has not been numbered, as *Bhoja* had introduced it with '*yaditthamāhuḥ*'. But an explanatory verse introduced in the same manner in Chapter II, in the prose passage following example 76 (78 in the present edition), has been numbered 77. This inconsistency has been removed in the present edition. However, the verses which are not in the nature of a general explanation and have not been introduced with phrases like '*yadāhuḥ*', have been numbered.

The combinations of verse and prose described as varieties of *gati* in Chapter II, have been illustrated with two passages from *Mālatīmādhavam*. In one, the illustration ends with the prose part. This has not been taken into account, and in the BHU and KM editions the number symbol has been appended to the verse, obscuring *Bhoja*'s intent. We shifted the number symbol to the end of the line after the prose passage, in this instance. For the sake of uniformity, and for keeping the illustrations clearly apart, we have kept all the example numbers, in the Translation at the end of the line, rather than immediately after the full stop.

We have broken up the prose passages into small paragraphs to make reading and comprehension easier. The topics in each chapter have been presented under headings and subheadings. The main headings are not numbered, however sub-headings are numbered '(1)' etc., '(a)' etc., in that order. Because of the immense size of this work, some errors of omission and commission might have remained. It is hoped that these will be rectified in the next edition.

In the present edition, the variant readings have been listed in a separate section after the text and translation. Occasionally variations in reading and more frequently, in punctuation, have not been recorded. The change in the order of words has not been noted if the sense is not affected. In the comment on ex. 36 in Chapter V, the word occurs कश्चित् earlier in the KM edition and has been placed later in the sentence in APB and BHU. Slight changes in the form of a word have been ignored. For instance, in the comment after ex. 38 APB, and BHU read अवज्ञानं, while KM reads अवज्ञा. Words which seem to have two accepted forms, e.g. कोशला: and कोसला: (V, ex. 40), slight differences as that between हर्ष and प्रहर्ष (V, ex. 54 comment), compounded and uncompounded versions like रसस्य प्रकर्ष: and रसप्रकर्ष: (introducing V, ex. 40) have not been noted sometimes.

Visual representation of some of the *citrakāvya* examples has been included. In this task the KM edition has been followed, with one correction from the CO edition. The index of *kārikā* half-verses and that of the illustrative verses have been prepared. In the latter, the sources cited have been verified, but the changes in reading have not been followed strictly.

Translation :

For this translation we are grateful to the Kameshwar Nath Mishra's Hindi rendering of the text, V. Raghavan's 'Bhoja's Śṛṅgāra Prakāśa', and Monier-Williams' 'A Sanskrit-English Dictionary'. Previous texts and translations of earlier works on Poetics also made *Bhoja*'s thought clearer to us. In addition to the works mentioned by Bhattacharya (leaving out *Agnipurāṇam*), we consulted *Śṛṅgāratilaka* of *Rudrabhaṭṭa* as well as the *Kāvyālaṅkāra* of *Rudraṭa* to study the passage of concepts from the theory of drama into Poetics. For *Rudrabhaṭṭa* himself declares that whatever has been said by *Bharata* and others about *nāṭya*, he will now apply to *kāvya*. (*Bhoja*'s treatment of *vṛtti*, for instance, in the chapter on *śabdālaṅkāras*, and once again in the chapter on *rasa*, taking up theme and

expression under the former, and the action modes such as affectionate teasing under the latter, reflects a stage in this passage. This line of development is different from the one on which *Udbhaṭa, Ānandavardhana* and others develop the concept of *vṛtti*, connecting *anuprāsa* with the feeling content of poetry through this link.)

As for the illustrations, often we had to take the assistance of the English translations of the works on Poetics as well as of the *kāvyas* from which they had been selected, so that our translation - out of the context --would not completely misinterpret them and shroud *Bhoja*'s aim in mystery. While this was the dominant purpose in rendering illustrations depicting situations and stories into English, in the case of *alaṅkāras*, attention was paid to retain the pattern in the expression where possible.

Regarding the mode of translation, we have not rendered the illustrative *ślokas* into poetical verses in the manner of K. Krishnamoorthy, or found equivalent names in English rhetoric for the *alaṅkāras*. We have not strictly followed the mode of sentence construction in the text, for instance, keeping to the active voice or passive voice, singular or plural number. Some long sentences have been broken down into shorter ones to present the sense in a simpler manner. Some words from the original have been included within < > *brackets*, where the English equivalent may sound unrelated. Legitimate supplementary phrases have been kept in *round brackets*, and those which we supplied have been kept in *square brackets*. Occasionally parallel metaphors or words with the same range of associations could be found; some of the piled up descriptive phrases had to be dropped, or more words had to be used than the original displayed. But on the whole, correspondence has been sought to be maintained between the original and the translation, without making the latter unreadable. Still, we do not claim to have achieved complete clarity in understanding or presenting *Bhoja*'s thought. For instance, phrases like *sollekha* and *nirullekha* employed in describing *guṇas* blending in *saṅkara* in Chapter V, have not yielded their purport to us clearly. And we have not been able to go back in time to understand the right sense of the words, the language conventions and the cultural ethos surrounding them.

Notes :

The commentaries of earlier editions, and few unpublished ones like that of *Bhaṭṭanṛsiṃha*, have been looked into when problems of interpretation arose. And we have consulted *Bhoja*'s other work *Śṛṅgāraprakāśa*, to understand the term *tadbhāvāpatti*, which he uses often.

We have followed the scheme of this work to present the thrust of *Bhoja*'s statements. We have tried to link his thought to available earlier sources, chiefly in Poetics. But we have not gone into secondary sources, many of which mention *Bhoja*'s ideas on poetry. The magnificent scale in which ideas and the abundance of illustration have been presented by *Bhoja,* is awesome. We have tried to understand for ourselves the prescriptions of *Pāṇini* and the supplementary observations in the *vārttikam*s, which *Bhoja* has cited. In all this we have set out on the ground prepared by V. Raghavan and Kameshwar Nath Mishra, however, believe that we have reached a step further in understanding *Bhoja's* mind.

Bhoja's Approach :

As Bhattacharya has observed, *Bhoja* has a practical approach and does not involve himself in speculation on the soul of poetry and such other questions. He has been described as an encyclopaedic writer with no settled view of his own on the nature of poetry. We have however found that, certainly he has definite views on what good poetry is. He holds *rasa* to be the crux of poetry, and the avoidance of faults, the striving for quality, the polishing and embellishment of expression to a maximum of expressiveness -- all these serve the aim of creating poetry replete with *rasa.* By *rasa* he means delight in general, and in particular, the relish of feeling, whether love or valour or any fleeting state, presented delectably in poetry. And of the *rasa*s, *Śṛṅgāra* is the foremost, which can gather into itself all the other *rasa*s.

Regarding the enjoyment of *rasa,* although *Bhoja* does not go into any explanation, from his using the terms *abhimāna* and *ahaṅkāra* synonymously with *rasa,* one can conclude that it is the identification with the action and with the chief character, on the part of the reader, that brings about this delight. The self-transcending state of aesthetic delight spoken of by *Abhinavagupta* may be a more advanced stage of this joy.

Following *Daṇḍin* and *Vāmana, Bhoja* considers *alaṅkāra* as the beauty one looks for in poetry. From the point of view of the creation of poetry, *alaṅkāra* means adequation, or rendering conception and expression in poetry effective, and by extension, covers particular terms of expression or figures of speech. *Rīti,* as also the several manners of expression detailed in Chapter II, such as *jāti, gati* and *chāyā,* would fall under the first notion of *alaṅkāra.* And the *guṇa*s which should be striven for in poetry become *alaṅkāra* when they become striking, conspicuous. The

organisation of the subject matter in the large works and the depiction of emotion which this organisation serves, are also ultimately brought under this notion of *alaṅkāra*. Among the figures of speech, *Bhoja* names several under the class of *ubhayālaṅkāra*, trying to bring word and sense once more together in the study of poetry, but his initiative has not been followed up seriously.

Regarding the new 'power' of words in poetry, namely *vyañjanā*, which the *dhvani* exponents uphold, *Bhoja* does not recognise the need for imputing this power to words. He is emphatic that apart from *mukhyā, gauṇī* and *lakṣaṇā*, there is no other mode of signification which words possess. *Dhvanimattā* or *gāmbhīryam* is the depth of allusion in some expressions, either to well known ideas or to those dealt with in *śāstra*. (In his *Śṛṅgāraprakāśa* he considers *dhvani* under the topic of *vivakṣā* or purport, and compares *dhvani* in *kāvya* with *tātparya* in ordinary speech.) Among the various functions of the *mukhyā vṛtti, Bhoja* includes the superimposition of characteristics from one object on another, which he calls *tadbhāvāpatti*. This takes the form of *samādhi guṇa* and *samādhi alaṅkāra*, quickening all phenomena with life.

Bhoja cites several aphorisms from *Pāṇini* in demonstrating the manner in which some *alaṅkāra*s achieve their purpose. He does not apply the rules of grammar strictly to expression in poetry, but points out all the assistance provided by grammar for conveying attitudes, feelings and intentions. Of all the writers he has borrowed from, on all subjects, the only one he specifically mentions with reverence is *Mahābhāṣyakāra*. The two other references - to *Bāṇa* and *Jaimini*, are matter of fact.

Coming to *Bhoja*'s exposition of the subject of Poetics, his definition spells out the bare minimum of an *alaṅkāra* or *guṇa*, and it is the illustration and his comment thereon that present the full picture. He splits most ideas threefold, for instance, *śabda-artha-ubhaya*, and either multiplies categories to reach the number six or its multiple, or clubs together categories which *Rudraṭa* considered separately, for this purpose. Often verses from *Kālidāsa* or some other master poet seem to have tempted him to create categories to accommodate them as illustrations. Also a term inherited from tradition inspires him to bring in its complement, e.g. *svavyaktivyatireka* inspired by *svajātivyatireka, apihitam* by *pihitam*. *Bhoja* not only amalgamates the concepts in dramaturgy with those peculiar to Poetics, but incorporates a wide range of human knowledge and activity, from *mīmāṃsā* to the festivals which contributed to the cultural ethos of his time, all under some category of *alaṅkāra* or

rasa. His yearning for the simple life of people probably made him choose so many verses from the *Gāthā-saptaśatī*, presenting charming pictures of common folk, but they all illustrate some turn of phrase or some situation of emotion. He employs his prodigious imagination to spin out fine ramifications of a notion, for instance, the twelve-fold *vṛtti-anuprāsa– Kārṇāṭī, Kauntalī* and so on - refuting the popular conception of *vṛtti-anuprāsa* handed down by *Udbhaṭa*. In analysing the depiction of emotion in poetry *Bhoja* goes into the minutest detail, not leaving even the shunning of all pleasant things by separated lovers unillustrated.

Contents of this Work :

The contents of this work have been summarised lucidly in the Table of Contents in the Kāvyamālā edition, and in his introduction in the BHU edition by Biswanath Bhattacharya. Chapter I treats of the faults to be avoided and the qualities to be sustained in poetry. The noteworthy feature in this chapter is the development of the idea of *doṣaguṇa*. All the exceptions noted by earlier writers to what would normally be called faults, have been put under this category and meticulously illustrated. The faults of *upamā* as well as those thwarting *rasa* have been dealt with in this chapter, the latter not as elaborately as in later works.

Chapter II describes and illustrates what can be roughly called embellishments of Word. In this chapter the various characteristics of expression in poetry, taking the shape of instruction, precept, description etc., and the various patterns of arrangement such as *gumphanā*, and the various notions about the rightness of expression, such as *pāka* and *śayyā* in poetry, as well as the various topics from dramaturgy such as *paṭhiti* and *abhineyam*, have been dealt with, in addition to the usual set of verbal embellishments, *yamakam* etc..

Chapter III presents all the *alaṅkāra*s which *Bhoja* considers to be effective on account of the sense / idea / purport presented. The treatment of *jāti*, in other words, the artless portrayal of typical behaviour and familiar scenes, is exhaustive and charming. What is remarkable here is that *Bhoja* does not identify *jāti* with *svabhāvokti*, but considers the latter as merely undesigned expression, which includes *jāti* as well as other figures such as *hetu*. The consideration of what are known as *pramāṇa*s or sources of knowledge to Philosophy, as modes of experience and thought amenable to expression in poetry, has been accomplished in a convincing manner.

In Chapter IV *Bhoja* takes up all the themes along with their expression

which contribute in their entirety to beauty in poetry. He includes *upamā* and *rūpakam* among them, as much thought has been given by all writers before him to the mode of expression in these figures. Many of the names in this chapter end in *ukti*, probably because *Bhoja* wants to draw attention to the expression aspect of these figures. The most interesting *alaṅkāra* in this chapter is the *samuccaya*, which has been inspired by the notion of conjunction in grammar. It has been developed on the lines of the four uses of *ca*, and the elision of this conjunction in compounds, and sometimes even in whole sentences, while retaining its sense. The analysis of poetry into word-sense, expression-import, verbal-ideal, external-intrinsic aspects, takes several forms in these three chapters, so that what we have is not a dichotomy but a continuum---sound-word-expression-sense-import-purport....

Chapter V deals with *rasa* or the delectable depiction of emotion in poetry. *Bhoja* arranges his exposition of *rasa* in a slightly different scheme. He enumerates and defines all the topics he is going to touch upon under the twenty four heads he divides *rasokti* into, and then proceeds to supplement these with more detail and illustration. He analyses the various stages in the development of an emotion in poetry, right from its inception to its full development, thwarted by other emotions, merging with others, lingering, completely subsiding and so on. Although all the eight emotions handed down in tradition have been described and another four feelings given the status of *rasa*, it is the emotion of *rati* with its variant, *prīti*, that has been accorded prime place and utmost attention. By stratifying the four kinds of *vipralambha* and the ensuing *sambhoga*, even through etymological analysis and explanation, *Bhoja*'s conception of *śṛṅgāra* has been presented elaborately. And the book concludes with the statement that he has said all that had to be said about Love.

Bhoja has presented the received thought on *dṛśya* and *śravya kāvya* very comprehensively and discerningly, without going into polemics on the soul of poetry, as Bhattacharya puts it. Unlike earlier writers on Poetics, he relies heavily on available literature, both *Saṃskṛta* and *Prākṛta*, drawing from great works by *Kālidāsa, Māgha, Bhāravi* etc. even for illustrating *yamakam* and *citra* verse. The envisagement of event which he calls *sambhava*, is seen to be a shade removed from the familiar *utprekṣā*, illustrated as it is with four lovely verses from *Meghadūtam*.

When we remember that the various courses of thought and nuances of expression in great poetry are merely approached by writers on poetry with the help of their terms and definitions, we can certainly appreciate

Bhoja for taking us nearer poetry, even though many of his ideas were not adopted by later writers on Poetics. If we stop considering the precepts of Poetics as formulae or recipes for synthesising poetry, and admit the truth that poetry cannot be fitted into rigid classes, either of matter or of manner, we can happily follow *Bhoja* along the byways, if not the highways, of criticism.

Bhoja's *Sarasvatīkaṇṭhābharaṇam,* though not a *magnum opus* like his *Śṛṅgāraprakāśa* is indeed a multi-dimensional work. Its critical edition, therefore, has been accommodated in three volumes.

In Volume I are included the first two chapters, in which are discussed Defects, Merits and the Figures of Speech of Word. Volume II has the third and fourth chapters, which discuss the *Arthālaṅkāras* and the *Ubhayālaṅkāras.* Volume III contains the fifth chapter which presents *Bhoja*'s conception of *Śṛngāra.* This is followed by the bibliography and the indices.

Sundari Siddhartha
Hema Ramanathan

ABBREVIATIONS

AA - *Aṣṭādhyāyī* of Pāṇini, ed. & tr. into Eng. by S.C. Vasu, Vol. I & II, 1891, reprinted, Motilal Banarsidass, 1962.

APB - *Sarasvatī-kaṇṭhābharaṇa* edited by Anundoram Barooah, 1883, Publication Board, Assam, Gauhati. 1969.

BHU - *Sarasvatīkaṇṭhābharaṇālaṅkāra* of Mahārāja Bhojadeva with the *ṭīkās* of Ratneśvara and Jagaddhara, ed. Biswanath Bhattacharya, The Banaras Hindu University Sanskrit Series Vol. XIV, Varanasi, 1979.

CO - *Sarasvatīkaṇṭhābharaṇam* of Mahārājādhirāja Bhoja with Ratneśvara's *Ratnadarpaṇam*, Jagaddhara's '*Vivaraṇam*' & Jīvānanda's '*Vyākhyā*' & Hindi Introduction, translation, '*Swarūpānanda Bhāṣya*'. Commentary & Appendices by Dr. Kameshwar Nath Mishra, Parts I & II, Chaukhambha Orientalia, 1976, 1992.

KM - *Sarasvatīkaṇṭhābharaṇam* of Bhojadeva with the commentary of Śrī Rāmasiṅgha on the third section and Jagaddhara's on the fourth section. Revised by Pandita Kedar Nath Sharma and Vasudeva Sharma, Kāvyamālā, 1924, Chaukhambha Orientalia, 1987, reprinted

DA - *Dhvanyāloka*, Ānandavardhana's, ed. and tr. by K. Krishnamoorthy, Karnatak University, Dharwar, 1974.

DAL - *Dhvanyāloka*, of Śrī Ānandavardhanācārya with '*Locana*' of Śrī Abhinavagupta and The Prakāśa Hindi tr. etc. by Jagannath Pathak, Chowkhambha Orientalia, Varanasi, 1965.

DR - *Daśarūpaka*, of Dhanañjaya with the '*Avaloka*' of Dhanika and '*Laghuṭīkā*' of Bhaṭṭa Nṛsiṃha, ed. with Introduction and Notes by T. Venkatacharya, The Adyar Library and Research Centre, Madras, 1969.

GS - *Gāthā-Saptaśatī* of King Hāla, ed. & tr. by Radhagovind Basak, The Asiatic Society, Calcutta 1971.

KAB - *Kāvyālaṅkara* of Bhāmaha, ed. tr. & notes by P.V. Naganatha Sastry,

Motilal Banarsidass, II ed. 1970.

KAD - *Kāvyādarśa* of Mahākavi Daṇḍī, ed. with 'Prakasha' Sanskrit and Hindi Commentaries by Ramachandra Mishra, Chowkhambha Orientalia, III edn. 1984.

KAR - *Kāvyālaṅkāra* of Rudraṭa with the Sanskrit Commentary of Namisādhu, ed. with Hindi commentary by Pandit Ramdeva Shukla, Chowkhambha Vidyabhavan, Varanasi, 1989.

KASS - *Kāvyālaṅkāra-sāra-saṅgraha* of Udbhaṭa with '*Laghuvṛttī*' of Indurāja, ed. with Introduction etc. by Narayana Daso Banhatti, Bhandarkar Oriental Research Institute, Poona, 1925.

KASV -*Kāvyālaṅkārsūtrāṇi* (Vāmana's) with his own *Vṛtti*, ed. by Śhrinarayanarama, Motilal Banarsidass, 1983.

NS - *Nāṭyaśāstra* with the Commentary of Abhinavagupta, ed. M. Ramakrishna Kavi, Vol. I-IV, Oriental Institute, Baroda.

KM - *Kāvyāmīmāṃsā* of Rājaśekhara, ed. C.D. Dalal and R.A. Sastry, revised K.S. Ramaswami Shastri, Oriental Institute, Baroda, 1934.

KP- *Kāvyaprakāśa* of Mammaṭa with Eng. tr. by Ganganath Jha, by reprint, Bharatiya Vidya Prakashan, Varanasi, 1967.

SP - *Shrngāra Prakasha*, Maharaja Bhojaraja's, Vol. I-IV, ed. G.R. Josyer, by Yatiraja Swamy Sampatkumara Ramanuja of Melkote.

ST - *Śṛṅgāratilaka*, Rudraṭa's (sic) and *Sahṛdayalīlā*, Ruyyaka's, ed. R.Pischel, tr. in Hindi by Kapildeo Pandeya, by Prachya Prakashan, 1968.

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श्रीभोजराजविरचितम्

अलङ्कारशास्त्रीयं

सरस्वतीकण्ठाभरणम्

प्रथमो भागः

(परिच्छेदद्वितयात्मकः)

प्रथमः परिच्छेदः

दोषगुणविवेचनम्

ध्वनिर्वर्णाः[१] पदं वाक्यमित्यास्पदचतुष्टयम्।३
यस्याः सूक्ष्मादिभेदेन वाग्देवीं तामुपास्महे॥ १॥

निर्दोषं गुणवत्काव्यमलङ्कारैरलङ्कृतम्।
रसान्वितं कविः कुर्वन् कीर्तिं प्रीतिं च विन्दति॥ २॥

दोषाः पदानां वाक्यानां वाक्यार्थानां च षोडश।
हेयाः काव्ये कवीन्द्रैर्ये तानेवादौ प्रचक्ष्महे॥ ३॥

षोडश पददोषाः

असाधु चाप्रयुक्तं च कष्टं चानर्थकं च यत्।
अन्यार्थकमपुष्टार्थमसमर्थं तथैव च॥ ४॥

अप्रतीतमथ क्लिष्टं गूढं नेयार्थमेव च।
सन्दिग्धं च विरुद्धं च प्रोक्तं यच्चाप्रयोजकम्॥ ५॥

देश्यं ग्राम्यमिति स्पष्टा दोषाः स्युः पदसंश्रयाः।
अथैषां लक्षणं सम्यक् सोदाहरणमुच्यते॥ ६॥

१. असाधु

शब्दशास्त्रविरुद्धं यत्तदसाधु प्रचक्षते। ७ कख

यथा -

भूरिभारभराक्रान्तो बाधति स्कन्ध एष ते।
तथा न बाधते स्कन्धो यथा बाधति बाधते॥ (१)

Chapter One

An Examination of Faults and Merits

1. We worship Speech Divinity whose four abodes are *dhvani* (speech sound), *varṇas* (syllables), *pada* (word) and *vākyam* (sentence), when she reveals herself, beginning with *sūkṣmā* (the first stage of articulation).

2. Composing poetry which is devoid of *doṣa* (flaw/faults), endowed with *guṇa* (excellence/good qualities), rendered effective with *alaṅkāras* (rhetoric devices/figures of speech) and imbued with *rasa* (delight/feeling), the poet gains fame and happiness.

3. The sixteen *doṣas* of words, of sentences and of sentence-purport which are avoided in poetry by the best poets, we shall discuss in the beginning (even before *guṇa, alaṅkāra* and *rasa*).

The Sixteen *Padadoṣas*

4. *Asādhu* (incorrect), *aprayuktam* (unpoetic), *kaṣṭam* (harsh to the ear), *anarthakam* (meaningless), *anyārthakam* (conveying unintnended meaning), *apuṣṭārtham* (lean in sense), *asamartham* (futile),

5. *apratītam* (abstruse), *kliṣṭam* (tedious), *gūḍham* (obscure), *neyārtham* (farfetched), *sandigdham* (doubtful), *viruddham* (contrary), and that called *aprayojakam* (purposeless),

6. *deśyam* (vulgar) and *grāmyam* (unrefined) are obviously the faults which words harbour. And now their definition is properly presented with illustration.

1. *Asādhu* (Incorrect)

7ab. That (form of a word) which violates grammar they call *asādhu.*

For example:

'Bent by the excessive weight of the load, does your shoulder pain ‹*bādhati*›?' 'The shoulder does not pain ‹*bādhate*› as much as (the word) *bādhati* (used by you).' (1)

अत्र बाधतेरात्मनेपदित्वाद् 'बाधते' इति स्यान्न पुनर् 'बाधति' इति ॥

२. अप्रयुक्तम्

कविभिर्न प्रयुक्तं यदप्रयुक्तं तदुच्यते ॥ ७ ॥

यथा -

कामचीकमथाः केऽमी त्वामजिह्वायकीयिषन्।
स सस्ति किं वचन्तीमे शम्बः कम्बं[1] घरिष्यति ॥ (२)

अत्र 'अचीकमथाः' 'अजिह्वायकीयिषन्' 'सस्ति' 'वचन्ति' 'घरिष्यति' 'शम्बः' 'कम्बम्' इति शब्दानुशासनसिद्धान्यपि कविभिर्न प्रयुज्यन्ते ॥

३. कष्टम्

पदं श्रुतेरसुखदं कष्टमित्यभिशब्दितम्। ८ कख

यथा -

वर्वर्ष्टि जलदो यत्र यत्र [1] दर्धर्ष्टि[2] चातकः।
पोफुल्लति नीपः[3] कालोऽयं चर्कर्ति हृदयं मम ॥ (३)

अत्र वर्वर्ष्ट्यादीनि क्रियापदानि श्रुत्यसुखदानि श्रूयन्ते ॥

४. अनर्थकम्

पादपूरणमात्रार्थमनर्थकमुदाहृतम् ॥ ८ ॥

यथा -

बिभर्ति यश्च देहार्धे प्रियामिन्दुं हि मूर्धनि।
स वै देवः खलु त्वां तु पुनातु मदनान्तकः ॥ (४)

अत्र 'च' 'वै' 'हि' 'खलु' 'तु' इत्येतानि पदानि पादानेव पूरयन्ति ॥

Here, since (the verb) *bādhate* belongs to the *ātmanepada* class, the correct form is *bādhate* and not *bādhati*.

2. *Aprayuktam* (Unpoetic)

7cd. That (form of a word) which is not (commonly) used by poets is termed *aprayuktam*.

For example:

Which girl did you desire ? Who are those who wished to make you the messenger? He sleeps. What are they saying? The benevolent man will protect (lit. shower) the mendicant. (2)

Here, the words *acīkamathāḥ, ajihvāyakīyiṣan, sasti, vacanti, gharişyati, śambah* and *kambaṃ*, although supported by the rules of grammar, are not used by poets.

3. *Kaṣṭam* (Harsh)

8ab. The word which is not pleasing to the ear is declared to be *kaṣṭam*.

For example:

When the cloud pours and pours, when the *cātaka* (bird) dares and dares (to drink the rain drops), when the *nīpa* tree blooms and blooms - that season breaks my (parted lover's) heart. (3)

Here the verbs *varvarṣṭi* etc. are unpleasant to the ear.

4. *Anarthakam* (Meaningless)

8cd. That (word) whose only purpose is to complete the verse quarter (metrically) is called *anarthakam*.

For example :

He who bears his beloved (*Pārvatī*) in half of his body and the moon on his head, may that God, the-destroyer-of-*Madana* (*Śiva*), cleanse you. (4)

Here the words *ca, vai, hi, khalu, tu* merely complete the verse quarters.

५. अन्यार्थम्

रूढिच्युतं पदं यत्तु तदन्यार्थमिति श्रुतम्। ९ कख

यथा -

विभजन्ते न ये भूपमालभन्ते न ते श्रियम्।
आवहन्ति न ते दुःखं प्रस्मरन्ति न ये प्रियाम्॥ (५)

अत्र विभजतेर्वण्टने, आलभतेर्मारणे, आवहतेः करणे, प्रस्मरतेर्विस्मरणे रूढिर्न तु विशेषसेवायाम्, अभितो लाभे, समन्ताद्वहने, प्रकृष्टस्मरणे चेति॥

६. अपुष्टार्थम्

यत्तु तुच्छाभिधेयं स्यादपुष्टार्थं तदुच्यते॥ ९॥

यथा -

शतार्धपञ्चांशभुजो द्वादशार्धार्धलोचनः।
विंशत्यर्धार्धमूर्धा वः पुनातु मदनान्तकः॥ (६)

अत्र दशबाहुः, त्रिलोचनः, पञ्चवक्त्र इति तुच्छमेवाभिधेयमतुच्छशब्दैरुक्तमिति अपुष्टार्थम्॥

७. असमर्थम्

असंगतं पदं यत्तदसमर्थमिति[१] स्मृतम्। १० कख

यथा -

जलं जलधरे क्षारमयं वर्षति वारिधिः।
इदं बृंहितमश्वानां ककुद्मानेष ह्रेषते॥ (७)

अत्र जलधरो मेघः, वारिधिः समुद्रः, बृंहितं गजानाम्, ह्रेषितमश्वानाम्, इति लोकप्रसिद्धम्। तदिह समुद्रमेघाश्ववृषभविषयतया प्रयुज्यमानमसंगतार्थत्वादवाचकमित्यसमर्थम्॥

5. *Anyārtham* (Lapse from Conventional Sense)

9ab. The word which is used in a sense other than its established conventional sense is judged to be *anyārtham.*

For example:

Those who do not divide (serve) the king well do not kill (win) fortune. They who do not forget (constantly remember) their beloved do not perform (suffer) great pain. (5)

Here *vibhajate, ālabhate, āvahati* and *prasmarati* are established in (the senses) 'distributing', 'killing', 'doing' and 'forgetting', respectively, and not in 'serving well', 'gaining from all sides', 'bearing fully' and 'remembering very much', respectively.

6. *Apuṣṭārtham* (Lean in Sense)

9cd. The meagre measure of sense (presented in too many words) is called *apuṣṭārtham.*

For example :

May that annihilator-of-*Madana* (*Śiva*) whose arms number one fifth of the half of hundred, whose eyes number the half of the half of twelve, whose heads number the half of the half of twenty, protect you all. (6)

Here, as the slight sense of 'ten-armed', 'three-eyed', 'five-headed' is being conveyed by elaborate words, this is *apuṣṭārtham.*

7. *Asamartham* (Futile)

10ab. The word used at the wrong place is known to be *asamartham* (disconnected/futile).

For example :

This ocean showers salty water on the cloud. This is the trumpeting of the horses; this humped one (bull) is neighing. (7)

It is well known that *jaladhara* is cloud, *vāridhi* is ocean, *bṛṃhitam* (trumpeting) belongs to elephants and *hreṣitam* (neighing) belongs to horses. But, being employed in connection with ocean, cloud, horse and bull, respectively, these words are wrongly placed, not conveying the sense, and so are *asamartha.*

८. अप्रतीतम्

अप्रतीतं तदुद्दिष्टं प्रसिद्धं शास्त्र एव यत्॥ १०॥

यथा –

किं भाषितेन बहुना रूपस्कन्धस्य सन्ति मे न गुणाः।
गुणनान्तरीयकं च प्रेमेति न तेऽस्त्युपालम्भः॥ (८)

अत्र रूपस्कन्धनान्तरीयकशब्दयोः शास्त्र एव प्रसिद्धत्वादन्यत्राप्रतीयमानयोः प्रयोगादप्रतीतम्॥

९. क्लिष्टम्

दूरे यस्यार्थसंवित्तिः क्लिष्टं नेष्टं हि तत् सताम्। ११ कख

यथा –

विजितात्मभवद्वेषिगुरुपादहतो जनः।
हिमापहामित्रधरैर्व्याप्तं व्योमाभिनन्दति॥ (९)

अत्र विना गरुत्मता जित इन्द्रस्तस्यात्मभवोऽर्जुनस्तस्य द्वेषी कर्णस्तस्य गुरुः सूर्यस्तत्पादैरभिहतो लोक आकाशमभिनन्दति। कीदृशम्। हिमापहो वह्निस्तस्यामित्रो जलं तद्धारयन्ति ये मेघास्तैर्व्याप्तमिति व्यवहितार्थप्रत्ययं क्लिष्टमेतत्॥

१०. गूढार्थम्

गूढार्थमप्रसिद्धार्थैः[1] प्रयोगं ब्रुवते बुधाः॥ ११॥

यथा –

सहस्रगोरिवानीकं भवतो दुःसहं परैः।
हरेरिव तवाभान्ति नान्यतेजांसि तेजसि॥ (१०)

8. *Apratītam* (Abstruse)

10cd. That (usage) is termed *apratītam* (unintelligible), which is familiar only in technical writings.

For example :

What is the use of my saying much ? There are no beauties (lit. virtues) in this set of sense organs and mind that I am; and as love cannot do without beauties, I do not blame you (for not caring for me). (8)

Here, as the words *rūpaskandha* and *nāntarīyakam* are familiar only in technical writings (on philosophy and logic), their use in contexts (like this) where they are not understood, is *apratītam.*

9. *Kliṣṭam* (Tedious)

11ab. That (expression) whose comprehension takes time (lit. is distant), is (called) *kliṣṭam* (tedious). It does not appeal to good men (connoisseurs of poetry).

For example:

The people scorched by the rays of the father of the hater of the son of the one defeated by the bird are welcoming the sky covered with the bearers of the enemy of the remover of the cold. (9)

Here, the one defeated by the bird (*Garuḍa*) is Indra; one born of him is *Arjuna*; the hater of *Arjuna* is *Karṇa*; his father is the Sun. The world suffering from the heat of the Sun's rays is welcoming the sky. Which sky ? Fire is the remover of the cold; his enemy is water; they who carry that water are the clouds - the sky which is covered by these clouds. The comprehension of sense being hindered, this is *kliṣṭam.*

10. *Gūḍhārtham* (Obscure)

11cd. The usage (of the word) in the not so well-known sense, the learned call *gūḍhārtham* (obscure).

For example :

Your army is as unbearable to the enemies as the army of *Sahasragu.* Against your splendour, which is like that of *Hari*, other luminous objects fade. (10)

सहस्रगुशब्देन सहस्राक्ष उक्तः। न च गोशब्दस्याक्ष्णि भूयसी प्रसिद्धिः। हरिशब्देन च सहस्रांशुः, सोऽपि तेन नाम्ना न बहुभिरुच्यत इति गूढत्वम्॥

११. नेयार्थम्

स्वसंकेतप्रक्लृप्तार्थं नेयार्थमिति कथ्यते। १२ कख

यथा -

मुखांशवन्तमास्थाय विमुक्तपशुपङ्क्तना।
पङ्क्त्यनेकजनामध्रतुका जित उलूकजित्॥ (११)

अत्र पंक्तिशब्देन दशसंख्या, अनेकजनामेत्यनेन चक्रम्, तद्भ्र इत्यनेन रथस्ताभ्यां दशरथस्तस्य तुक् बालको लक्ष्मणस्तेन जित उलूकजिदिन्द्रजित्। किं कृत्वा। मुखांशवन्तमास्थाय हनुमन्तम्। किम्भूतेन। विमुक्तपशुपंक्तिना विमुक्तेषुपंक्तिना। अत्र पशुशब्देन गोशब्दो लक्ष्यते, तेनेषवस्तदिदं स्वसंकेतकल्पितार्थं नेयार्थमुच्यते॥

१२. सन्दिग्धम्

न यत्पदं निश्चयकृत् सन्दिग्धमिति तद्विदुः॥ १२॥

यथा -

नीललोहितमूर्तिर्यो दहत्यन्ते जगत्त्रयम्।
स एष हि महादेवस्त्रिषु लोकेषु पूज्यते॥ (१२)

अत्र वह्निरर्कः शिवो वेति न निश्चीयते॥

१३. विरुद्धम्

विरुद्धं[1] विपरीतार्थप्रकल्पनमिहोच्यते। १३ कख

यथा -

By the word *sahasragu* 'The thousand-eyed one' (*Indra*) is meant. The word '*go*' is not commonly used in the sense of 'eye'. The word *hari* is used for 'The thousand-rayed one' (i.e., the Sun). He too is not referred to by that name by many. So there is *gūḍhatvam*.

11. *Neyārtham* (Far-fetched)

12ab. The expression whose sense is made out through the indications it provides, is called *neyārtham* (far-fetched).

For example :

Ulūkajit was conquered by the son of *paṅkti*+bearer-of-the-name-of-the-more-than-once-born, by shooting streams of *paśu*, with the aid of prominent-in-one-part-of-the-face. (11)

Here, by the word *paṅkti* the number *daśa* (ten), by *anekajanāma* the *cakra* (wheel), by *taddhra* (the bearer of that) the *ratha* (chariot) is indicated. From these two (*daśa* and *ratha*) *Daśaratha*; his *tuk* or son is *Lakṣmaṇa*; by him is conquered *Ulūkajit*, i.e. *Indrajit*. By doing what? Taking the help of the one prominent in a part of the face (jaw), i.e., *Hanumān*. By being what ? By being the releaser of rows of arrows. Here, by the word *paśu* the word *go* is indicated and, by that, *iṣavaḥ* (arrows). Thus this expression, building up its meaning through the indications contained in it, is described as *neyārtham*.

12. *Sandigdham* (Doubtful)

12cd. The word which is not definite (in reference) is known as *sandigdha* (doubtful).

For example:

He of blue and red form Who burns down the three worlds in the end, that very God is worshipped in (all) the three worlds. (12)

Here it is not certain who is being alluded to - Fire, Sun or *Śiva*.

13. *Viruddham* (Contrary)

13ab. The word which gives room to a diametrically opposed sense (to the one intended), is *viruddham* (contrary).

For example :

अनुत्तमानुभावस्य परैरपिहितौजसः।
अकार्यसुहृदोऽस्माकमपूर्वास्तव कीर्त्तयः॥ (१३)

अत्र 'अनुत्तमा' इत्यनेन यथोत्कृष्टस्तथापकृष्टोऽपि। 'अपिहितम्' इत्यनेन यथानाच्छादितं तथाच्छादितमपि। 'अकार्यसुहृद' इत्यनेन यथा कार्यमन्तरेण यः सुहृदेवमकार्ये यः सुहृत् सोऽप्युच्यते। 'अपूर्वाः कीर्त्तय' इत्यनेन यथाद्भुताः कीर्त्तय एवमकीर्त्तयोऽप्युच्यन्ते॥

१४. अप्रयोजकम्

अप्रयोजकमित्याहुरविशेषविधायकम्॥ १३॥

यथा -

तमालश्यामलं क्षारमत्यच्छमतिफेनिलम्।
फालेन लङ्घयामास हनूमानेष सागरम्॥ (१४)

अत्र तमालश्यामलमित्यादीनि सागरविशेषणानि तानि न हनूमतो लङ्घनेऽतिशयं सूचयन्ति॥

१५. देश्यम्

तद्देश्यमिति निर्दिष्टं यदव्युत्पत्तिमत्पदम्। १४ कख

यथा -

गल्लौ लावण्यतल्लौ ते लडहौ मडहौ भुजौ।
नेत्रे वोसट्टकन्दोट्टमोट्टायितसखे सखि॥ (१५)

अत्र गल्लतल्लादयः शब्दा अव्युत्पत्तिमन्तो देश्या दृश्यन्ते॥

१६. त्रिविधं ग्राम्यम्

अश्लीलामङ्गलघृणावदर्थं ग्राम्यमुच्यते॥ १४॥

(१) अश्लीलम् त्रिविधम्

अत्राश्लीलमसभ्यार्थमसभ्यार्थान्तरं च यत्।
असभ्यस्मृतिहेतुश्च त्रिविधं परिपठ्यते॥ १५॥

Extraordinary indeed is your fame - you whose deeds are unsurpassed, whose valour is not crushed by the enemies and who are a friend to us, without any motive. (13)

Here, by *anuttama*, unsurpassed as well as not the best and by *apihitam*, 'not overcome' as well as 'overcome' (is expressed). By *akāryasuhṛt* is meant 'friend without a motive' as well as 'friend in a misdeed'. By *apūrvāḥ kīrtayaḥ* 'extraordinary fame' as well as 'ill-fame' is expressed.

14. *Aprayojakam* (Purposeless)

13cd. The word which adds irrelevant detail to the description is *aprayojakam* (purposeless).

For example :

This *Hanumān* crossed in one leap the ocean which was dark like the *tamāla* tree, salty, very clear and full of foam. (14)

Here *tamālaśyāmalam* etc. describe only the ocean. (Since they do not say anything about its vastness,) they do not draw attention to the greatness of *Hanumān's* crossing.

15. *Deśyam* (Vulgar)

14ab. The word which does not have any derivation is said to be *deśya* (vulgar).

For example :

Friend, your cheeks are verily pools of beauty; your arms are slender and lovely; your eyes are companions in gaiety of the open blue lotuses. (15)

Here the words *galla*, *talla* etc. have no derivation and are obviously *deśya*.

16. Threefold *Grāmyam* (Unrefined)

14cd. The word giving rise to an *aślīla* (coarse), *amaṅgala* (inauspicious) or *ghṛṇāvat* (disgusting) meaning is called *grāmya* (unrefined).

(1) Threefold *Aślīlam* (Coarse)

15. Of these *aślīlam* is said to be threefold - *asabhyārtham* (expressing a coarse sense), *asabhyārthāntaram* (possessing another coarse sense), *asabhyasmṛtihetu* (causing the memory of a coarse sense).

तेष्वसभ्यार्थं यथा –

छत्राकारशिराः शिरालसरलस्थूलप्रकाण्डो महान्
मध्ये भानुसुताभ्रसिन्धुविपुलाभोगो वटः पातु वः।
कायैक्ये[1] विकटप्रसारितमहाजङ्घं महीसुप्तयो-
र्यः खण्डेन्दुकिरीटकैटभजितोः काटश्रियं कर्षति॥ (१६)

तदेतच्छत्राकारशिराः काट इत्यादेरसभ्यार्थत्वादसभ्यार्थम्॥

असभ्यार्थान्तरं यथा –

विद्यामभ्यसतो रात्रावेति या भवतः प्रिया।
वनिता[1] गुह्यकेशानां कथं ते पेलवं[2] धनम्॥ (१७)

तदेतद्याभवतः [प्रिया[1] गुह्यकेशानां] [2]पेलबन्धनशब्दानामसभ्यार्थान्तरत्वादसभ्यार्थान्तरम्॥

असभ्यस्मृतिहेतुर्यथा –

उत्कम्पयसि मां चूत पिकवाक्काटवेन किम्।
कृतः कृकाटिकायां ते पादः प्राणेन यास्यता॥ (१८)

तदिदं काटवकृकाटिकापदयोरसभ्यस्मृतिहेतुत्वादसभ्यस्मृतिहेतुता॥

(२) अमङ्गलार्थं त्रिविधम्

लोकेषु यदशस्तार्थमशस्तार्थान्तरं च यत्।
अशस्तस्मृतिहेतुश्चामङ्गलार्थं त्रिधैव तत्॥१६॥

तेष्वशस्तार्थं यथा–

खेटके भक्तसूपस्य वलभ्याः पत्तनस्य च।
अतृप्तोऽहं मरिष्यामि हेहले भाषितस्य च॥ (१९)

अत्र 'मरिष्यामि' इति पदमशस्तार्थम्॥

(a) Of these, *asabhyārtham* is, for example :

May that great banyan tree with canopy-like head protect you - which stands with a straight massive trunk and hanging roots, flourishing in the *Yamunā-Gaṅgā* basin, drawing in within one body, the beauty of the loins of *Śiva* and *Viṣṇu*, reclining on the earth with their massive thighs stretched out. (16)

Due to the coarse sense of *chatrākāraśirāḥ, kāṭa* etc., this expression is '*asabhyārtham*'.

(b) *Asabhyārthāntaram* is as in :

Your beloved who comes at night while you are repeating your lessons is the woman belonging to the *guhyaka* class of gods (guarding *Kubera's* wealth). How (then) is your wealth meagre? (17)

Here, as the words (*yā bhavataḥ priyā* taken as) *yābhavataḥ priyā, guhyakeśānām* (taken as *guhya-keśānām*) and (*pelavaṃ dhanaṃ* taken as) *pelabandhanaṃ* have another coarse meaning, this is *asabhyārthāntaram.*

(c) *Asabhyasmṛtihetu* is as in :

O mango tree ! Are you making me tremble with the bitterness of the cuckoo's call? My life, departing, has placed its foot on your neck. (18)

Here, as the words *kāṭava* and *kṛkāṭikā* bring to mind some coarse meaning, there is *asabhyasmṛtihetutā.*

(2) Threefold *Amaṅgalārtham* (Inauspicious)

16. That (word) which is *aśastārtham* (inauspicious in sense) in common usage, *aśastārthāntaram* (has another inauspicious sense), or *aśastasmṛtihetu* (causes the memory of something inauspicious), is the threefold *amaṅgalārtham* (in poetry).

(a) Of these, *aśastārtham* is as in :

Unsatiated by the broth devoured in the village and by the 'Hi', 'Hey dear' (exchanged by women) heard from the terraces of the urban dwellings, I will die. (19)

Here the word 'will die' is inauspicious.

अशस्तार्थान्तरं यथा-

प्रवासयति या कान्तं वसन्ते गृहसंस्थितम्।
विनाशपथदानेन पिशाची सा न चाङ्गना॥ (२०)

अत्र प्रवासयति-संस्थितं-विनाशपथदानेन-पिशाचीपदानामशस्तार्थान्तरत्वम् ॥

अशस्तस्मृतिहेतुर्यथा -

मारीचोऽयं मुनिर्यस्य कृत्याः कालान्तकालये।
पत्न्यां संक्रन्दनादीनां सुतानामाप्तयेऽभवन्॥ (२१)

अत्र मारीचकृत्याकालान्तकसंक्रन्दनपदानामशस्तार्थस्मृतिहेतुत्वम्॥

(३) घृणावत् त्रिविधम्

पदमर्थं घृणावन्तं यदाहार्थान्तरं च यत्।
घृणावत्स्मृतिहेतुर्यत्तद्घृणावदिह त्रिधा॥ १७॥

तेषु घृणावदर्थं यथा-

पर्दते हदते स्तन्यं वमत्येष स्तनन्धयः।
मुहुरुत्कौति निष्ठीवत्यात्तगर्भा पुनर्वधूः॥ (२२)

पर्दते-हदते-वमति-निष्ठीवतीतिशब्दानां घृणावदर्थत्वम्॥

घृणावदर्थान्तरं यथा -

बाष्पक्लिन्नाविमौ गण्डौ विपूयापाण्डरौ तव।
प्रियोऽग्रे विष्ठितः पुत्रि स्मितवर्चोभिरर्चति॥ (२३)

अत्र क्लिन्नगण्डविपूयाविष्ठितवर्चःपदानां घृणावदर्थान्तरम् ॥

घृणावत्स्मृतिहेतुर्यथा-

प्रत्यार्द्रयन्तो रूढानि मदनेषुव्रणानि नः।
हृदयं क्लेदयन्त्येते पुरीषण्डमहाद्रुमाः॥ (२४)

(b) *Aśastārthāntaram* is as in :

She who sends away in springtime her husband who is happily settled in their home, without a promise - a devil is she, not woman. (20)

Here the words *pravāsayati, saṃsthitam, vināśapathadānena* and *piśācī* have another inauspicious meaning too (viz. ruins, dead, showing the path of destruction, devourer of flesh, respectively).

(c) *Aśastasmṛtihetu* is as in :

This is the sage *Mārīca* who performed rites at the temple of *Śiva* ‹Kālāntakālaye› for begetting *Indra* ‹*Saṅkrandana*› and other sons in his wife. (21)

Here the words *mārīca, kṛtyā, kālāntaka* and *saṅkrandana* cause the memory of inauspicious things (viz. killer, evil spirit, lord of death and lament).

(3) Threefold *Ghṛṇāvat* (Disgusting)

17. The word which is *ghṛṇāvadartham* (expresses a disgusting meaning), or *ghṛṇāvadarthāntaraṃ* (possesses another disgusting meaning), or is *ghṛṇāvatsmṛtihetu* (causes the memory of something disgusting) - this is the threefold *ghṛṇāvat* (disgusting) here (in poetry).

(a) Of these *ghṛṇāvadartham* is as in :

This breast-sucking infant is farting, excreting and vomiting the milk. The young wife, who is again pregnant, is repeatedly moaning and spitting. (22)

(Here) the words *pardate, hadate, vamati* and *niṣṭhīvati* have disgusting meanings.

(b) *Ghṛṇāvadarthāntaraṃ* is as in :

Seated before you, O daughter, your lover is worshipping with the glow of his smile, these your soft tear-dewed cheeks, which are pale like the *muñja* grass. (23)

Here, the words *klinna, gaṇḍa, vipūyā, viṣṭhita* and *varcaḥ* have another disgusting meaning.

(c) *Ghṛṇāvatsmṛtihetu* is as in :

Stirring afresh the old wounds of *Madana's* arrows, these thickets of tall trees near the city are making our hearts bleed. (24)

अत्र रूढ-व्रण-क्लेद-पुरीषण्डपदानां घृणावत्स्मृतिहेतुत्वम्॥

षोडश वाक्यदोषाः

शब्दहीनं क्रमभ्रष्टं विसंधि पुनरुक्तिमत्।
व्याकीर्णं वाक्यसंकीर्णमपदं वाक्यगर्भितम्॥ १८॥

द्वे भिन्नलिङ्गवचने द्वे च न्यूनाधिकोपमे।
भग्नच्छन्दोयती च द्वे अशरीरमरीतिमत्॥ १९॥

वाक्यस्यैते महादोषाः षोडशैव प्रकीर्तिताः।
अथैषां लक्ष्म संक्षेपात् सनिदर्शनमुच्यते॥ २०॥

१. शब्दहीनम्

उच्यते शब्दहीनं तद्वाक्यं यदपशब्दवत्। २१ कख

यथा -

नीरन्ध्रं गमितवति क्षयं पृषत्कै-
र्भूतानामधिपतिना शिलावितानेे।
गाण्डीवी कनकशिलानिभं भुजाभ्या-
माजघ्ने विषमविलोचनस्य वक्षः॥ (२५)

अत्र गमितवतीति क्तवतोः कर्मणि, आजघ्न इति आत्मनेपदस्य अस्वाङ्गकर्मणि प्रयोगादपशब्दौ। तौ च शिलावितानत्र्यक्षवक्षःसंबन्धाद्वाक्यदोषौ जायमानावसाधुनाम्नः पददोषाद्विद्येते॥

२. क्रमभ्रष्टम्

क्रमभ्रष्टं भवेदार्थः शाब्दो वा यत्र नः[1] क्रमः॥ २१॥

Here the words *rūḍha, vraṇa, kleda, purīṣaṇḍa* bring to mind disgusting things.

The Sixteen *Vākyadoṣas*

18-19. *Śabdahīnam* (wrong construction), *kramabhraṣṭam* (sequence broken), *visandhi* (no/ bad coalescence), *punaruktimat* (repetitive), *vyākīrṇam* (scattered), *saṅkīrṇam* (mixed up), *apadam* (varying usage), *vākyagarbhitam* (containing another sentence / parenthetical), *bhinnaliṅgam* (with gender mis-match in simile), *bhinnavacanam* (with number mis-match in simile), *nyūnopamam* (with incomplete comparison), *adhikopamam* (with superfluous comparison), *bhagnacchanda* (broken metre), *bhagnayati* (disturbed pause), *aśarīram* (verbless), *arītimat* (styleless)....

20. These are the sixteen major faults of verse / sentence which are spoken of. Now their definition is presented, in brief, with illustration.

1. *Śabdahīnam* (Faulty Construction)

21ab. The sentence which has any ungrammatical usage is said to be '*śabdahīnam*'.

For example :

When the canopy formed by the stones (hurled by *Arjuna*) was struck down by the Lord of the creatures (*Śiva*) with his incessant arrows, *Arjuna* delivered blows on the golden rock-like chest of the Three-eyed (*Śiva*) with his two arms. (25)

Here, as the word *gamitavati*, having *ktavatu* suffix (which should be applied to the agent) is applied to the object (*śilāvitānam*) of the verb, and (the verb) *ājaghne* having the *ātmanepada* form is connected with the object (*viṣamavilocanasya vakṣaḥ*) which is not one's (*Arjuna's*) own limb, there are two improper usages. These two words have become sentence-defects, because of their incorrectness in relation to 'stone canopy' and 'chest of the three-eyed one', respectively, and so are different from the word-defect named *asādhu* (in ex.1).

2. *Kramabhraṣṭam* (Broken Sequence)

21cd. When the proper sequence is absent, either in the expression or in the sense, *kramabhraṣṭam* results.

यथा -

तुरङ्गमथ मातङ्गं प्रयच्छास्मै मदालसम्।
कान्तिप्रतापौ भवतः सूर्याचन्द्रमसोः समौ॥ (२६)

अत्र मातङ्गमथ तुरङ्गमिति वक्तव्ये तुरङ्गमथ मातङ्गमित्यार्थः, कान्तिप्रतापौ चोक्त्वा सूर्याचन्द्रमसोः समाविति शाब्दः क्रमभ्रंशो लक्ष्यते॥

३. विसन्धि

विसंहितो विरूपो वा यस्य संधिर्विसंधि तत्। २२ कख

यथा -

मेघानिलेन अमुना एतस्मिन्नद्रिकानने।
मज्जर्युद्गमगर्भासौ तर्वाल्युर्वी विधूयते॥ (२७)

अत्र मेघानिलेन अमुना एतस्मिन्न संहितया विवक्षामीत्यभिसंधानं विसंधिः। मज्जर्युद्गमगर्भासौ इत्यादौ तु विरूपसंधानं विसंधिः॥

४. पुनरुक्तिमत्

पदं पदार्थश्चाभिन्नौ यत्र तत् पुनरुक्तिमत् ॥ २२॥

यथा-

उत्कानुन्मनयन्त्येते गम्भीराः[१] स्तनयित्नवः।
अम्भोधरास्तडित्वन्तो गम्भीराः स्तनयित्नवः॥ (२८)

अत्र उत्कान् उन्मनयन्ति इति अर्थपुनरुक्तम्। गम्भीराः स्तनयित्नव इति शब्दपुनरुक्तम्॥

५. व्याकीर्णम्

व्याकीर्णं तन्मिथो यस्मिन् विभक्तीनामसंगतिः। २३ कख

For example :

Be pleased to gift him a horse or ichor-flowing elephant. Your loveliness and splendour are equal to the Sun and the Moon. (26)

When one should have said 'elephant or horse', saying 'horse or elephant' displays sequence-break of sense [as the elephant is superior to the horse and should have been mentioned first]. Again, having said 'loveliness and splendour', saying 'like the Sun and the Moon' displays sequence-break of words [as the intended comparison is between loveliness and the Moon, and between splendour and the Sun].

3. *Visandhi* (No / Bad Coalescence)

22ab. The sentence in which *sandhi*, the conjoining of adjacent words, is either not done or is not euphonic, is *visandhi*.

For example :

In this forest on the mountain, the earth lined with trees bursting into bloom, is being fanned by the wind from the clouds. (27)

Here, in *meghānilena amunā*, the decision (of the poet) 'I will not employ sandhi' has resulted in *visandhi* (absence of *sandhi*). In *mañjaryudgamagarbhāsau* etc. the ugly joining constitutes *visandhi* (bad *sandhi*).

4. *Punaruktimat* (Repetitive)

22cd. When the word or word-sense does not differ (i.e., when the same word or sense occurs again), the expression is *punaruktimat*.

For example :

These majestic thunder clouds, fringed with lightning, are agitating the troubled ones, with their deep-voiced thundering. (28)

Here *utkānunmanayanti* contains repetition of sense. The words *gambhīrāḥ stanayitnavah* are repeated.

5. *Vyākīrṇam* (Scattered)

23ab. The sentence in which the (adjacent) word terminations display mutual disagreement, is *vyākīrṇaṃ*.

यथा-

दण्डे चुम्बति पद्मिन्या हंसः कर्कशकण्टके।
मुखं वल्गुरवं कुर्वन् तुण्डेनाङ्गानि घट्टयन्॥ (२९)

अत्र कर्कशकण्टके दण्डेऽङ्गानि घट्टयन् हंसः पद्मिन्या मुखं चुम्बतीति वक्तव्ये यथानिर्दिष्टरूपे विघट्टितविभक्तिकयुक्तित्वाद् व्याकीर्णम्॥

६. सङ्कीर्णम्

वाक्यान्तरपदैर्मिश्रं संकीर्णमिति तद्विदुः॥ २३॥

यथा-

काअं खाअइ खुहिओ कूरं फेल्लेइ णिभ्भरं रुट्ठो।
सूणअं गेण्हइ कण्ठे हक्केइ अ णत्तिअं ठेरो॥ (३०)

[काकं खादति क्षुधितः कूरं फेल्लति[1] निर्भरं रुष्टः।
श्वानं गृह्णाति कण्ठे हक्कायति[2] नप्तारं स्थविरः॥]

अत्र काकं क्षिपति कूरं खादति कण्ठे नप्तारं गृह्णाति श्वानं भीषयते इति वक्तव्ये[3] यथोक्तपदविन्यासः संकीर्यते॥

७. अपदम्

विभिन्नप्रकृतिस्थादि पदयुक्त्यपदं विदुः। २४ कख

यथा-

आउज्जअ[1] पिट्टिअए जह कुक्कुलिणाम मज्झ भत्ताल।
पेक्खन्तह लाउलकलणिआ हहा कस्स कन्देमि॥ (३१)

[आवर्ज्य पीड्यते यथा कुक्कुरो नाम मम भर्ता।
प्रेक्षमाणानां [2] राजकुलकर्मकराणां अहह कस्य क्रन्दामि॥]

तदेतत् प्रकृतिस्थकोमलकठोराणां नागरोपनागराणां ग्राम्याणां वा पदानामयुक्तेरपदम्॥

८. वाक्यगर्भितम्

वाक्यान्तरसगर्भं यत्तदाहुर्वाक्यगर्भितम्॥ २४॥

For example :

Against the stem, kisses the lotus pond's, the swan, rough and prickly, face, pleasant sound, making, with beak, limbs rubbing.

[Brushing his limbs against the rough, prickly stems and merrily calling, the swan is kissing the face (blossoms) of the lotus pond with his beak.] (29)

Here it should have been *karkaśakaṇṭake daṇḍe aṅgāni ghaṭṭayan haṃsaḥ padminyā mukhaṃ cumbati.* In the word order chosen, as the proper connection between the terminations has been broken, the expression is *vyākīrṇaṃ.*

6. *Saṅkīrṇam* (Entangled)

23cd. The (words of one sentence) being mixed up with the words of another sentence is known as *saṅkīrṇam.*

For example : (*Prākṛta*)

The old man, being hungry, eats the crow; being very angry he strikes at the rice; clasps the dog to his throat and shoos away the grandson. (30)

Here what should have been said is - Strikes at the crow, eats the rice, clasps to his throat the grandson, scares the dog away etc. The chosen juxtaposition of words causes mix up.

7. *Apadam* (Varying Usage)

24ab. The (indiscriminate) combination of words which vary in nature, as *prakṛtistha* etc., (in one expression,) is known as *apadam.*

For example : (*Prākṛta*)

Even as the workers of the royal family are looking on, my husband is being held down and beaten like a dog. Alas, to whom should I appeal? (31)

Because of the incompatibility of the *prakṛtistha* (natural), *komala* (gentle), and *kaṭhora* (hard), or, [in other words ?] *nāgara* (scholarly), *upanāgara* (polished / cultured) and *grāmya* (common) types of words used in this expression, there is *apadam.*

8. *Vākyagarbhitam* (Parenthetical)

24cd. The sentence which contains within itself another sentence is called *vākyagarbhitam.*

यथा-

put

योग्यो यस्ते पुत्रः सोऽयं दशवदन लक्ष्मणेन मया।
रक्षैनं यदि शक्तिर्मृत्युवशं नीयते विवशः॥ (३२)

अत्र योग्यो यस्ते पुत्रो लक्ष्मणेन मया मृत्युवशं नीयते इति वाक्यस्य रक्षैनं यदि शक्तिरिति वाक्यान्तरेण सगर्भत्वात् गर्भितम्॥

९-१०. भिन्नलिङ्गम्, भिन्नवचनम्

यत्रोपमा भिन्नलिङ्गा भिन्नलिङ्गं तदुच्यते।
भवेत्तद्भिन्नवचनं यद्भिन्नवचनोपमम्॥ २५॥

यथा-

अविगाह्योऽसि नारीणामनन्यवचसामपि।
विषमोपलभिन्नोर्मिरापगेवोत्तितीर्षतः॥ (३३)

अत्रापगेव त्वमविगाह्योऽसीति लिङ्गभेदः। नारीणामुत्तितीर्षत इति लिङ्गभेदो वचनभेदश्च। तदिदं द्वयोरेकमेवोदाहरणम्॥

अथ भिन्नलिङ्गस्यैव यथा -

वापीव विमलं व्योम हंसीव धवलः शशी।
शशिलेखेव हंसोऽयं हंसालिरिव ते यशः॥ (३४)

भिन्नवचनस्यैव यथा -

सरांसीवामलं व्योम काशा इव सितः शशी।
शशीव धवला हंसी हंसीव धवला दिशः॥ (३५)

११. न्यूनोपमम्

न्यूनोपममिह न्यूनमुपमानविशेषणैः। २६ कख

यथा -

For example :

Worthy that he is, your son, O *Rāvaṇa*, is by me, *Lakṣmaṇa* - Save him if you have the power-being led to his death, helplessly ! (32)

Here, since the sentence 'Your worthy son is being led to his death by me, i.e. *Lakṣmaṇa*', has another sentence viz. 'If you have the power, protect him' inserted into it, there is *vākyagarbhitatvam.*

9-10. *Bhinnaliṅgam* and *Bhinnavacanam*

(Gender-mismatch and Number-mismatch in Simile)

25. When the *upamā* (simile) displays gender disparity (between the two components - *upamāna* and *upameya*), it is called *bhinnaliṅgam.* The simile which contains number disparity is *bhinnavacanam.*

For example :

You are unapproachable even for women of unequalled speech, just as the river with its waves breaking over uneven rocks is, for the man who wishes to cross. (33)

Here, in 'You (masculine) are unfathomable like the river (feminine)' there is difference of gender. Between 'for women' and 'for the man desirous of crossing', there is difference of gender and number. So this single illustration serves both.

Now for *bhinnaliṅgam* alone :

The sky (neuter) is clear like the pond (feminine), the moon (masculine) is white like the swan hen, this swan is like the moon's digit (feminine), your fame (neuter) is like the swan-array (feminine). (34)

Bhinnavacanam alone :

The sky is clear like the lakes; the moon is white like the kāśa blooms; the swan is white like the moon; the directions are white like the swan. (35)

11. *Nyūnopamam* (Incomplete Comparison)

26ab. Here (in poetics), when the *upamāna* falls short in the described features, the expression (simile) is *nyūnopamam.*

For example : (*Prākṛta*)

संहअचक्कवाअजुआ विअसिअकमला मुणालसंच्छण्णा।
वावी वहुव्व रोअणविलित्तथणआ सुहावेइ॥ (३६)

[संहतचक्रवाकयुगा विकसितकमला मृणालसंछन्ना।
वापी वधूरिव रोचनाविलिप्तस्तनी सुखयति॥]

अत्र नेत्रबाहूपमापदानां वधूविशेषणत्वेनानुक्तत्वादिदं न्यूनोपमम्॥

१२. अधिकोपमम्

अधिकं यत्पुनस्तैः स्यात्तदाहुरधिकोपमम्॥ २६॥

यथा -

अहिणवमणहरविरइअवलअविहूसा विहाइ णवबहुआ।
कुन्दलएव्व समुप्फुल्लगुच्छपरिणित्तभमरगणा॥ (३७)

[अभिनवमनोहरविरचितवलयविभूषा विभाति नववधूः।
कुन्दलतेव समुत्फुल्लगुच्छपरिणीयमानभ्रमरगणा[१]॥]

इदं भ्रमरगणस्योपमानविशेषणस्याधिक्यादधिकोपमम्॥

१३. भग्नच्छन्दः

भग्नच्छन्द इति प्राहुर्यच्छन्दोभङ्गवद्वचः। २७ कख

यथा -

यस्मिन्पञ्च पञ्चजना आकाशश्च प्रतिष्ठितः।
तमेव धीरो विज्ञाय प्रज्ञां कुर्वीत ब्राह्मणः॥ (३८)

अत्र पञ्चमवर्णस्य लघोः स्थाने गुरोः करणाच्छन्दोभङ्गः॥

१४. भग्नयति

अस्थाने विरतिर्यस्य तत्तु भग्नयतीष्यते॥ २७॥

यथा -

ब्रह्मेन्द्रोपेन्द्रादिगीर्वाणवन्द्यो भक्तानां भूयाच्छ्रेये चन्द्रचूडः।
त्रीणां संगीतं समाकर्णयन् केतूदस्ताम्भोदं सदोऽध्यास्त[१] ईशः॥ (३९)

The pond holding a nestling pair of cakravāka birds and blooming lotuses, covered with lotus stalks, delights like the bride whose breasts are anointed with *rocanā*. (36)

Since the comparison is short of the words naming the features, i.e., the eyes, arms etc. of the bride (who is the *upamāna*), this is *nyūnopamam*.

12. *Adhikopamam* (Superfluous Comparison)

26cd. That (*upamā*) which has an excess of them (features described in the *upamāna*) is said to be *adhikopamam*.

For example : (*Prākṛta*)

The new bride bedecked with the freshly strung flower ornaments, looks lovely like the *kunda* creeper, whose bunches of full blossoms are drawing swarms of bees around them. (37)

The 'swarm of bees' in the description of the *upamāna* (the *kunda* creeper) is in excess (as the 'tresses' of the bride has not been included) and so the expression is *adhikopamam*.

13. *Bhagnacchanda* (Broken Metre)

27ab. The expression in which the metre is violated / broken, is said to be *bhagnacchanda*.

For example :

That in which the five kinds of beings and the sky too are supported - realizing that, the persevering *brāhmaṇa* should attain enlightenment. (38)

Here, since the fifth syllable which should have been short has been made long, the metre has been broken.

14. *Bhagnayati* (Disturbed Pause)

27cd. That (the verse) in which the pause is at the improper place, is called *bhagnayati*.

For example :

He who is worshipped by the words of *Brahmā, Indra, Viṣṇu* and other gods, may that one (*Śiva*), crowned with the moon, bless his devotees with fortune.ȩ Listening to this song of the women, the Lord was seated in the abode whose pinnacle held up the clouds. (39)

अत्र चतुर्थस्थाने यतौ कर्तव्यायां तदन्यत्र यतिकरणाद् भग्नयतीदम्॥

१५. अशरीरम्

क्रियापदविहीनं यदशरीरं तदुच्यते। २८ कख

यथा -

सेलसुआरुद्धद्धं मुद्धाणाबद्धभुद्धससिलेहम्[1]।
सीसपरिट्ठिअगङ्गं सज्झापणअं पमहणाहम्॥ (४०)

[शैलसुतारुद्धार्धं मूर्धाबद्धभुग्नशशिलेखम्[2]।
शीर्षपरिष्ठितगङ्गं संध्याप्रणतं प्रमथनाथम्॥]

क्रियापदाभावादशरीरमिदम्॥

१६. त्रिविधं अरीतिमत्

गुणानां दृश्यते यत्र श्लेषादीनां विपर्ययः॥ २८॥
अरीतिमदिति प्राहुस्तत्त्रिधैव प्रचक्षते।

शब्दार्थोभययोगस्य प्राधान्यात् प्रथमं त्रिधा॥ २९॥
भूत्वा श्लेषादियोगेन पुनस्त्रेधोपजायते।

(१) शब्दगुणविपर्ययः (त्रिधा)

अत्र यः श्लेषसमतासौकुमार्यविपर्ययः॥ ३०॥
शब्दप्रधानमाहुस्तमरीतिमति दूषणम्।

तत्र -

विपर्ययेण श्लेषस्य संदर्भः शिथिलो भवेत्॥ ३१॥

यथा -

आलीयं मालतीमाला लोलालिकलिला मनः।
निर्मूलयति मे मूलात्तमालमलिने वने॥ (४१)

अत्र भिन्नानामपि पदानामेकपदताप्रतिभासहेतुरनतिकोमलो बन्धविशेषः श्लेषः। तद्विपर्ययेण शब्दप्रधानोऽयं श्लेषविपर्ययः॥

Here, as the pause should have come in the fourth place (in each quarter), but has been shifted elsewhere, this is *bhagnayati*.

15. *Aśarīram* (Verbless)

28ab. That (expression) which lacks a verb is called *aśarīram* (without body).

For example : (*Prākṛta*)

(Him), one half of whose body is occupied by the daughter of the mountain (*Pārvatī*), to whose forehead is bound the consumed moon-digit, on whose head *Gaṅgā* is seated, who is the lord of the *pramathas* (*gaṇas*), bowing down for the evening prayers. (40)

Due to the absence of the verb this (expression) is *aśarīram*.

16. Threefold *Arītimat* (Style-less)

28cd-29. Where the lapse in the *guṇas śleṣa* etc. is seen, it is called *arītimat*; it is said to be threefold. Firstly, this fault is of three types - based on sound, sense or both.

30ab. Each of these three again is threefold, involving three guṇas each - *śleṣa* etc.

(1) Threefold *Śabdaguṇaviparyaya* (Sound-Lapse)

30cd-31ab. The lapse from (the three *śabdaguṇas*,) *śleṣa*, *samatā* and *saukumāryam*, resulting in the loss of style ‹*arītimati*›, is said to be a defect related to sound / expression.

There:

31cd. By failing to maintain *śleṣa* (cohesive sound composition) the structure of the expression can become loose ‹*śithila*›.

(a) For example :

O friend, in this forest darkened by the *tamāla* trees, this row of *mālatī* creepers, swarmed by the flitting bees, is tugging at my heart. (41)

The not too soft phonetic construction which as if fuses the many words into one, is *śleṣa*. Failing to maintain that, this lapse from cohesiveness is a fault belonging to expression.

भवेत् स एव विषमः समताया विपर्ययात्। ३२ कख

यथा -

कोकिलालापवाचालो मामेति मलयानिलः।
उच्छलच्छीकराच्छाच्छनिर्झराम्भःकणोक्षितः॥ (४२)

अत्र पूर्वार्धस्य मृदुबन्धत्वादुत्तरार्धस्य च गाढबन्धत्वात् समबन्धेषु विषममिति विषमो नाम शब्दप्रधानः समताविपर्ययो दोषः॥

सौकुमार्यविपर्यासात् कठोर उपजायते ॥ ३२॥

यथा -

असितर्तितुगद्रिच्छित्स्वःक्षितां पतिरद्विदृक्।
अमिद्भिः शुभ्रदृग्दृष्टैर्द्विषो जेघ्नीयिषीष्ट वः॥ (४३)

अत्रातिकठोरत्वादसौकुमार्यं सुप्रतीतमेव॥

(२) अर्थगुणविपर्ययः (त्रिधा)

या तु कान्तिप्रसादार्थव्यक्तीनामन्यथा स्थितिः[1]।
अर्थप्रधानः प्रोक्तः स वाक्ये गुणविपर्ययः॥ ३३॥

अप्रसन्नं भवेद्वाक्यं प्रसादस्य विपर्ययात् । ३४ कख

यथा -

अनङ्गकमलञ्चक्रे मयमाना मरालिका।
यस्यानत्यर्जुनाब्जन्मसदृक्षाङ्घ्रो[1] वलक्षगुः॥ (४४)

अत्र शब्दानामनतिप्रसिद्धार्थत्वादप्रसन्नत्वमिति सोऽयमर्थप्रधानः प्रसादविपर्ययो दोषः॥

32ab. By not maintaining *samatā* (even phonetic construction), the same (structure) becomes *viṣama* (glaringly uneven in texture).

(b) For example :

The *Malaya* breeze resounding with the calls of the cuckoos, cool with the spray from the splashing waterfalls, is blowing towards me. (42)

Here, due to the soft phonetic construction in the first half and the harsh one in the latter half, there is disparity between the internally uniform phonetic constructions. This lapse from *samatā* is a flaw belonging to expression, named *viṣama.*

32cd. *Kaṭhoram* (harshness) results from the failure to maintain *saukumāryam* (softness in sound).

(c) For example :

May the son of the black trail-ed one (*Agni* = Fire), the blaster of the (*Krauñca*) mountain, the Commander of the dwellers of heaven, (*Kārtikeya*), possessing not two eyes (but twelve), completely annihilate your enemies with the fierce glances from his brilliant eyes. (43)

Here, in the excessive harshness (of sound), the lack of softness is clearly apparent.

(2) Threefold *Arthaguṇaviparyaya* (Sense-Lapse)

33. The failure to maintain *kānti, prasāda* and *arthavyakti* (charm, simplicity and completeness of expression) in the sentence - that lapse from quality is pronounced to be sense-based.

34ab. By failing to maintain *prasāda* (simplicity), the sentence becomes *aprasanna* (not lucid).

(a) For example :

The swan reaching the part-less one (the sky) adorned it, whose white-rayed one (moon) was marked with a spot resembling the not-so-white (blue) water-born one (lotus). (44)

Here, the words being not so common, there is *aprasannatvam.* This is the sense-based fault of lapse from *prasāda.*

वाक्यं भवति नेयार्थमर्थव्यक्तेर्विपर्ययात्॥ ३४॥

यथा -

मही महावराहेण लोहितादुद्धृतोदधेः।
इतीयत्येव निर्दिष्टे नेया लौहित्यहेतवः॥ (४५)

तदिदं निगदेनैव व्याख्यातमित्यर्थप्रधानोऽयमर्थव्यक्तिविपर्ययः॥

कान्तेर्विपर्ययाद्वाक्यं ग्राम्यमित्यपदिश्यते। ३५ कख

यथा -

विरहे ते विषीदन्तं निषीदन्तं तवान्तिके।
कन्ये कामयमानं मां त्वं न कामयसे कथम्॥ (४६)

इदमुक्तेर्ग्राम्यतया कान्तिहीनमित्यर्थप्रधानोऽयं कान्तिविपर्ययो दोषः॥

(३) उभयगुणविपर्ययः (त्रिधा)

ओजोमाधुर्यमौदार्यं न प्रकर्षाय जायते॥ ३५॥
यस्मिंस्तमाहुरुभयप्रधानं तद्विपर्ययात्।

वाक्ये यः खण्डयन् रीतिं भवत्योजोविपर्ययः।
असमस्तमिति प्राहुर्दोषं तमिह तद्विदः॥ ३६॥

यथा -

स्मरः खरः खलः कान्तः कायः कोपधनः कृशः।
च्युतो मानोऽधिको रागो मोहो जातोऽसवो गताः॥ (४७)

अत्र सत्यसमस्तपदाभिधाने सत्यपि चार्थस्य सौकुमार्ये श्लेषादिगुणसामग्र्यभावान्न वैदर्भी रीतिः। नापि यथोक्तलक्षणाभावाद् गौडीयादय इति। खण्डितरीतित्वादयमोजोविपर्ययः शब्दार्थप्रधानो गुणविपर्ययो दोषो भवति।

34cd. If *arthavyakti* (the precise and complete expression of meaning) is not accomplished, the sentence becomes *neyārtham* (needing supplementing).

(b) For example :

The earth was raised from the reddened ocean by the Great Boar. With only this much having been indicated, the reasons for the redness have to be surmised. (45)

From the expression itself it is evident that this is the sense-based (fault of) deficiency in *arthavyakti.*

35ab. The lapse in *kānti* (charm in expression) leads to the expression being identified as *grāmya* (unrefined).

(c) For example :

O girl, why do you not love me, who is loving (you), sorrowing in your separation and (ever) sitting near you? (46)

Due to the unrefined expression and the absence of charm, this is the sense-based fault of lapse in *kānti.*

(3) Threefold *Ubhyaguṇaviparyaya* (Lapse in Sound-and-Sense)

35cd-36ab. Where *ojas, mādhuryam* and *audāryam* are not fostered, the defect is said to belong to both (sound and sense), since both are affected.

36cd-ef. The rejection of *ojas* (ornate compounding and fierce sense) which destroys style in the expression, is the fault termed *asamastam* by experts.

(a) For example :

Madana ‹*Smara*› is cruel; the dear one is wicked; the body strengthened by anger is weak now; pride has dissipated; love has grown; delusion has set in; my breath has departed. (47)

Here, even though compounds are absent in the expression, and the theme is (love and therefore) tender, due to the absence of *śleṣa* and other *guṇas* which are its basis, the *Vaidarbhī* style is not seen; nor (do we see) *Gauḍī* or any other style, because their typical characteristics are absent. Destroying style, this lack of *ojas* is a fault resulting in the loss of quality in both sound and sense.

यदाह -

इत्यादि बन्धपारुष्यं शैथिल्यञ्च नियच्छति ।
अतो नैनमनुप्रासं दाक्षिणात्याः प्रयुञ्जते॥
माधुर्यव्यत्ययो यस्तु जायते रीतिखण्डनात्।
तदनिर्व्यूढमित्युक्तं काव्यसर्वस्ववेदिभिः॥ ३७॥

यथा -

नखिनाञ्च नदीनाञ्च शृङ्गिणां शस्त्रपाणिनाम्।
विश्वासो नैव कर्तव्यः स्त्रीषु राजकुलेषु च॥ (४८)

अत्र नखिनां/नदीनाञ्चेति षष्ठ्यन्ताच्चकारेण रीतेरुपक्रमे शृङ्गिणां शस्त्रपाणिनामिति चकारानिर्वाहात् स्त्रीषु राजकुलेषु चेति षष्ठीपरित्यागादमधुरार्थत्वाच्च माधुर्यविपर्ययनामायं शब्दार्थप्रधानो गुणविपर्ययो दोषः।

यदाह -

मधुरं रसवद्वाचि वस्तुन्यपि रसस्थितिः।
येन माद्यन्ति धीमन्तो मधुनेव मधुव्रताः॥
यया कयाचिच्छुत्या यत् समानमनुभूयते।
तद्रूपा हि पदासत्तिः सानुप्रासा रसावहा॥

यस्तु रीतेरनिर्वाहादौदार्यस्य विपर्ययः।
वाक्यं तदनलंकारमलंकारविदो विदुः॥ ३८॥

यथा -

दीर्घपुच्छश्चतुष्पादः ककुद्मान् लम्बकम्बलः।
गोरपत्यं बलीवर्दस्तृणमत्ति मुखेन सः॥ (४९)

तदिदमपुष्टार्थत्वादनुत्कृष्टविशेषणमनुदारं निरलङ्कारमाचक्षते सोऽयमौदार्यविपर्ययो नाम शब्दार्थप्रधानो गुणविपर्ययो दोषः।

यदाह -

श्लाघ्यैर्विशेषणैर्युक्तमुदारं वाक्यमिष्यते।
यथा लीलाम्बुजक्रीडासरोहेमाङ्गदादयः॥

As has been said :

Such usage brings harshness and looseness into the composition. Therefore the Southerners do not use this type of alliteration.

37. The lapse from *mādhuryam* (sweetness of theme and expression) is called *anirvyūḍhaṃ* (not sustained), as it harms style, by the experts on poetry.

(b) For example :

One must not have faith in possessors of nails, in rivers, in horned creatures, and in the weapon-handed, in women and in royal dynasties. (48)

Here, after commencing a pattern with *ca* following the sixth-case-ending in *nakhināñca* and *nadīnāñca*, the *ca* is later dropped for the words *śṛṅgiṇām* and *śastrapāṇinām*; the sixth-case-ending is given up in *strīṣu rājakuleṣu ca*; and the conveyed sense is not sweet. This fault called *mādhurya-viparyaya* is a lapse from quality in both sound and sense.

As has been said :

Sweetness lies in delightful expression. Delight resides in the sense too. Wise men (connoisseurs) are intoxicated by it just as bees are by honey.

The homogeneity perceived in sound - the sequence of words having that is endowed with euphony ‹sānuprāsā› and is delightful.

38. With the lack of *audāryam* (elegant description of striking things) resulting in the loss of style, the expression is called *analaṅkāram* (poor / inadequate) by the experts on rhetoric.

(c) For example :

With his long tail, four feet, a hump and hanging dewlap, the cow's offspring, the bull, is eating grass with his mouth. (49)

Here, the sense is too ordinary, the description is not exalted but plain, and so this is called *niralaṅkāram*. This is the fault *audāryaviparyaya*, a lapse from quality in both sound and sense.

As has been said:

The expression which contains elegant epithets such as play-lotus, sporting pond, golden bracelet, is called udāra (exalted).

उत्कर्षवान् गुणः कश्चिदुक्तेर्यस्मिन् प्रतीयते।
तदुदाराह्वयं तेन सनाथा काव्यपद्धतिः॥

षोडश वाक्यार्थदोषाः

अपार्थं व्यर्थमेकार्थं ससंशयमपक्रमम्।
खिन्नं चैवातिमात्रञ्च परुषं विरसं तथा॥ ३९॥

हीनोपमं भवेच्चान्यदधिकोपममेव च।
असदृक्षोपमं चान्यदप्रसिद्धोपमं तथा॥ ४०॥

निरलङ्कारमश्लीलं विरुद्धमिति षोडश।
उक्ता वाक्यार्थजा दोषास्तेषां वक्ष्यामि लक्षणम्॥ ४१॥

१. अपार्थम्

समुदायार्थशून्यं यत्तदपार्थं वचः स्मृतम्। ४२ कख

यथा -

जरद्गवः कम्बलपादुकाभ्यां द्वारि स्थितो गायति मङ्गलानि।
तं ब्राह्मणी पृच्छति पुत्रकामा राजन् रुमायां लशुनस्य कोऽर्घः॥ (५०)

अत्र समुदायार्थः कोऽपि नास्तीत्यपार्थमिदम् ।।

२. व्यर्थम्

व्यर्थमाहुर्गतार्थं यद्यच्च स्यान्निष्प्रयोजकम्॥ ४२॥

यथा -

आंहिषातां रघुव्याघ्रौ शरभङ्गाश्रमं ततः।
स्वामहौषीत्तनुं वह्नौ दृष्ट्वा तौ रामलक्ष्मणौ॥ (५१)

The expression in which some noble quality is perceived is called udāra. The practice of poetry is enhanced by it.

The Sixteen *Vākyārthadoṣas* (Faults in Purport)

39-41. *Apārtham* (with no purport), *vyartham* (purposeless), *ekārtham* (redundant), *sasaṃśayam* (ambiguous), *apakramam* (lacking order), *khinnam* (broken off), *atimātram* (exaggerating), *paruṣam* (harsh), *virasam* (mood-intrusive), *hīnopamam* (inferior in comparison), *adhikopamam* (too superior in comparison), *asadṛkṣopamam* (inapprpriate in comparison), *aprasiddhopamam* (obscure in comparison), *niralaṅkāram* (without ornament), *aślīlam* (coarse), *viruddham* (refuted by fact, reason and ethics) - these are the sixteen faults named in the sense of poetry. I shall define them now.

1. *Apārtham* (Bereft of Purport)

42ab. The absence of a single, unifying purport in the expression, is said to be *apārtham.*

For example :

The aging bull sits at the door with his dewlap and hooves and sings auspicious songs. The *brāhmaṇa* lady, desiring a child asks him - O King, what is the value of garlic in the salt mine ? (50)

Since there is no unifying purport in this expression, it is *apārtham.*

2. *Vyartham* (Purposeless)

42cd. The expression whose purport has already been conveyed or does not serve any purpose is said to be *vyartham.*

For example:

Then the two tigers of the *Raghu* dynasty came to the hermitage of *Śarabhaṅga.* Seeing the two - *Rāma* and *Lakṣmaṇa* - he (*Śarabhaṅga*) sacrificed his own body in the fire. (51)

अत्रांहिषातां दृष्ट्वेत्येताभ्यामेव ताविति, रघुव्याघ्रावित्यनेनैव रामलक्ष्मणाविति, तनुमित्यनेनैव स्वामिति, अहौषीदित्यनेनैव वह्नाविति गम्यत इति गतार्थत्वम्। न च शरभङ्गाश्रमगमनं तनुहोमो वा अग्रतः कथाशरीरोपयोगीति निष्प्रयोजकत्वम्। अतोऽयं व्यर्थनामा वाक्यस्य महावाक्यस्य च दोषो भवति। आर्थ्या च वृत्त्या लब्धस्य शास्त्रेतिहासादौ शब्दवृत्त्या भणनमपौनरुक्त्याय इत्यर्थपुनरुक्तेर्भिद्यते॥

३. एकार्थम्

उक्त्यभिन्नार्थमेकार्थम्। ४३ क

यथा -

प्रसाधितस्याथ मुरद्विषोऽभूदन्यैव लक्ष्मीरिति युक्तमेतत्।
वपुष्यशेषेऽखिललोककान्ता साऽनन्यकान्ता ह्युरसीतरा तु॥ (५२)

इत्युक्तैकार्थमेवाह -

कपाटविस्तीर्णमनोरमोरःस्थलस्थितश्रीललनस्य तस्य।
आलिङ्गिताशेषजना बभूव सर्वाङ्गसङ्गिन्यपरैव लक्ष्मीः॥ (५३)

अनयोः श्लोकयोरभिन्नार्थमेकं वाक्यं महावाक्ये दुष्यति॥

४. ससंशयम्

संदिग्धार्थं ससंशयम्। ४३ ख

यथा -

मनोरथप्रियालोकरसलोलेक्षणे सखि।
आराद्वृत्तिरियं माता न क्षमा द्रष्टुमीदृशम्[१]॥ (५४)

अत्रारात्प्रभृतिशब्दानामुभयार्थत्वात् माता द्रक्ष्यति न वेति संदिग्धम्॥

Here, from *āṃhiṣātām* and *dṛṣṭvā* ('the two arrived' and 'having seen'), *tau* ('those two') is understood; from *raghuvyāghrau* ('tigers of the *Raghu* race') *Rāmalakṣmaṇau* is understood; from *tanum* ('body') *svām* ('himself' / 'his own') is understood; from *ahauṣīt* ('sacrificed') '*vahnau*' ('in the fire') is understood; so there is *gatārthatvam* (sense already undertood). Again, neither their going to the hermitage of *Śarabhaṅga* nor his self-immolation is relevant or useful to the story coming later; so this verse does not serve any purpose. So this fault called *vyartham* is to be found both within this expression and in the entire work. Since ideas or events handed down in precept and in history, being expressed again in words, does not amount to repetition, this is different from (the fault of) *arthapunarukti* (repetition of sense).

3. *Ekārtham* (Redundant)

43a. The expression's not differing in purport (from an earlier expression), is *ekārtham.*

For example :

Adorned, *Kṛṣṇa* rightly possessed another *lakṣmī* (beauty) now. Pervading his whole body, this *lakṣmī* was dear to the entire world. The other *Lakṣmī* resides only in his heart and is not the beloved of anyone else. (52)

The same purport is conveyed again thus :

He (*Kṛṣṇa*) in whose beautiful heart, wide as a doorway, is seated his wife *Lakṣmī* ‹*Śrī*›, now possessed another *lakṣmī* - pervading his whole body and dear to (lit. embraced by) all without exception. (53)

Of these two verses, the (later) one repeating the sense (of the earlier), becomes faulty when the whole work [*Śiśupālavadham*] is considered.

4. *Sasaṃśayam* (Ambiguous)

43b. The expression with doubtful purport is '*sasaṃśayam*'.

For example :

O friend, your eyes dancing with the joy of seeing the dear one who delights your heart ! This mother who is at work far away (/ nearby) cannot watch (/ cannot bear to watch) such things. (54)

Here, as words like *ārāt* have two meanings, it is doubtful whether mother will watch or not.

५. अपक्रमम्

वाक्यं यत्तु क्रमभ्रष्टं तदपक्रममुच्यते॥ ४३ ॥

यथा -

कारविऊण खउरं गामउलो मज्जिओ अ जिमिओ अ।
णक्खत्ततिहिवारे जोइसिअं पुच्छिउं चलिओ॥ (५५)

[कारयित्वा क्षौरं ग्रामप्रधानो मज्जितश्च भुक्तवांश्च।
नक्षत्रतिथिवारान् ज्यौतिषिकं प्रष्टुं चलितः॥]

अत्र क्षुरकर्मणोऽनन्तरं नक्षत्रादिप्रश्नादिदम् अपक्रमम्॥

६. खिन्नम्

जात्याद्युक्तावनिर्व्यूढं खिन्नमाहुर्महाधियः। ४४ कख

यथा -

वेवाहिऊण बहुआ सासुरअं दोलिआइ णिज्जन्ती।
रोअइ दिअरो तं सण्ठवेइ पास्सेण वच्चन्तो॥ (५६)

[विवाह्य नववधूः श्वाशुरकं दोलिकया नीयमाना।
रोदिति देवरस्तां संस्थापयति पार्श्वेन व्रजन्॥

अत्र प्रक्रान्तस्य नवपरिणयवतीस्वरूपभणनस्यानिर्व्यूढत्वात् खिन्नत्वम्॥

७. अतिमात्रम्

यत् सर्वलोकातीतार्थमतिमात्रं तदुच्यते॥ ४४॥

यथा -

भृङ्गेण कलिकाकोषस्तथा भृशमपीड्यत।
ववर्ष विपिनोत्सङ्गे गोष्पदप्रं यथा मधु॥ (५७)

अत्र कलिकाकोषे गोष्पदप्रमधुवर्षस्यासंभवादतिमात्रत्वम्॥

८. परुषम्

यत्तु क्रूरार्थमत्यर्थं परुषं तु तदुच्यते। ४५ कंख

5. *Apakramam* (Orderless)

43cd. The expression in which the order (of the events) is upset, is said to be *apakramam.*

For example: (*Prākṛta*)

After having his head shaven, the head-man of the village bathed and ate and set off to ask the astrologer the star, date and day. (55)

Here, the enquiry about the star etc. coming after the act of shaving, this is *apakramam.*

6. *Khinnam* (Broken off)

44ab. Having begun a naturalistic or other kind of description, if it is not kept up, it is called *khinnam* by the learned ones.

For example : (*Prākṛta*)

Married, the new bride, being borne in a palanquin to her father-in-law's, weeps; the brother-in-law comforts her, walking by her side. (56)

Here, since the description begun of the typical appearance of a new bride, has not been continued, there is *khinnatvam.*

7. *Atimātram* (Hyperbolic)

44cd. The expression whose purport goes totally beyond experience, is called *atimātram.*

For example:

The bud-cup was squeezed so hard by the bee that honey rained in the woodland, filling up the hoof prints left by cows. (57)

Here, as the presence of a rain of honey in a bud-cup that fills up the hoof prints of cows is impossible, there is *atimātratvam.*

8. *Paruṣam* (Harsh)

45ab. The expression whose purport is cruel beyond limit is called '*paruṣam*'.

यथा -

खाहि विसं, पिअ मुत्तं, णिज्जसु मारीअ, पडउ दे वज्जम्।
दन्तखण्डिअथणआ खिविऊण सुअं सवइ माआ॥ (५८)

[खाद विषं, पिब मूत्रं, नीयस्व मार्या, पततु ते वज्रम्।
दन्तखण्डितस्तनी क्षिप्त्वा सुतं शपति माता॥]

अत्र खाद विषमित्यादीनां क्रूरार्थानामभिधानात् पारुष्यम्॥

९. विरसम्

अप्रस्तुतरसं यत्स्याद्विरसं तन्निगद्यते॥ ४५॥

यथा -

तव वनवासोऽनुचितः पितृमरणशुचं जहीहि किं तपसा।
सफलय यौवनमेतत्[१] सममनुरक्तेन सुतनु मया॥ (५९)

अत्र पितृमरणसंतप्तायाः संभोगप्रवर्तनमप्रकृतरसत्वाद्विरसम्॥

१०. हीनोपमम्

हीनं यत्रोपमानं स्यात्तत्तु हीनोपमं स्मृतम्। ४६ कख

यथा -

क्वचिदग्रे प्रसरता[१] क्वचिदाप्लुत्य[२] निघ्नता।
शुनेव सारङ्गकुलं त्वया भिन्नं द्विषत्कुलम्॥ (६०)

अत्र शौर्यशालिनः शुनोपमितत्वाद् हीनोपममिदम्॥

११. अधिकोपमम्

तदेव यस्मिन्नधिकं तद्भवेदधिकोपमम्॥ ४६॥

यथा -

अयं पद्मासनासीनश्चक्रवाको विराजते।
युगादौ भगवान् ब्रह्मा विनिर्मित्सुरिव प्रजाः॥ (६१)

For example:

The mother whose breast is wounded by the teeth of the child pushes him away and curses thus - Devour poison; drink urine; let small pox take you away; let lightning fall on you. (58)

Here, because of the expression of cruel purport in 'eat poison' etc. there is *pāruṣyam.*

9. *Virasam* (Irrelevant Mood)

45cd. The expression which contains a mood which is irrelevant (i.e. not compatible with the prevailing mood), is called *virasam.*

For example:

Your staying in the forest is not right; give up the sorrow of your father's death; what is the use of penance? O beautiful one, make your youth fruitful with me, your ardent lover. (59)

Here the girl who is grieving on her father's death is being exhorted to unite with the lover, when love is not the prevailing emotion. Hence there is *virasam.*

10. *Hīnopamam* (Unworthy Comparison)

46ab. Where (in *upamā*) the comparison is with an inferior, that is known as *hīnopamam.*

For example:

Now advancing and now charging suddenly, you have scattered the enemy's army just like a dog scattering away a herd of deer. (60)

Here, as the brave man is being compared to a dog, this is *hīnopamam.*

11. *Adhikopamam* (Too Superior Comparison)

46cd. That (*upamā*) in which the same (comparison) is too high, is *adhikopamam.*

For example:

Seated on the lotus this *cakravāka* looks like Lord *Brahmā*, at the beginning of the aeon, desiring to create. (61)

अत्र चक्रवाकस्य जगत्स्रष्ट्रा ब्रह्मणा उपमितत्वादधिकोपममिदम्॥

१२. असदृशोपमम्

यत्त्वतुल्योपमानं तद्वदन्त्यसदृशोपमम्। ४७ कख

यथा -

णमह हरं रोसाणलणिद्दड्ढमुड्ढमन्महसरीरम्।
वित्थअणिअम्बणिग्गअगङ्गासोत्तं व हिमवन्तम्॥ (६२)

[नमत हरं रोषानलनिर्दग्धमुग्धमन्मथशरीरम्।
विस्तृतनितम्बनिर्गतगङ्गास्रोतसमिव हिमवन्तम्॥]

अत्र कोपानलनिर्दग्धमन्मथशरीरस्य हरस्य नितम्बनिर्गतस्रोतसा हिमवद्गिरिणा सहासादृश्यादिदमसदृशोपमम्॥

१३. अप्रसिद्धोपमम्

अप्रसिद्धोपमानं यदप्रसिद्धोपमं हि तत्॥ ४७॥

यथा -

कुमुदमिव मुखं तस्या गौरिव महिषः शशीव काव्यमिदम्[१]।
शरदिव विभाति तरुणी विकसितपुलकोत्करा सेयम्॥ (६३)

अत्र कुमुदमुखयोर्गोमहिषयोः काव्यशशिनोश्च[२] प्रतीयमाने शरत्तरुण्योश्च अभिधीयमाने सादृश्ये उपमानोपमेयभावस्याप्रसिद्धत्वादप्रसिद्धोपममिदम्॥

१४. निरलङ्कारम्

यदलङ्कारहीनं तन्निरलङ्कारमुच्यते। ४८ कख

यथा -

कोला खणन्ति मोत्थं गिद्धा खाअन्ति मडअमंसाइं,।
उलुआ हणन्ति काए काआ उलुए वि वाअन्ति॥ (६४)

[कोलाः खनन्ति मुस्तां गृध्राः खादन्ति मृतकमांसानि।
उलूका घ्नन्ति काकान्, काका उलूकानपि वायन्ति॥]

Here, the *cakravāka* (bird) being compared to *Brahmā*, the creator of the universe, is *adhikopamam*.

12. *Asadṛśopamam* (Inappropriate Comparison)

47ab. The *upamā* which makes a comparison when there are no comparable features, they term *asadṛśopamam*.

For example:

Bow down to *Śiva* who destroyed the beautiful body of *Madana* ‹*manmatha*› with the fire of his wrath, resembling *Himālaya* from whose vast slope the stream of *Gaṅgā* emerged. (62)

Here, since there is no similarity between *Hara*, whose fiery wrath has consumed *Madana's* body, and the snowy mountain from whose slope the stream of *Gaṅgā* has emerged, this is *asadṛśopamam*.

13. *Aprasiddhopamam* (Obscure Comparison)

47cd. The (*upamā* making a) comparison which is not established, is *aprasiddhopamam*.

For example:

Her face is like the lily; the buffalo is like the cow; this poem is like the moon; that young woman with thrilling body looks charming like the autumn with the blossoming *pulaka* trees. (63)

Here, the similarity is implied between lily and face, cow and buffalo, the poem and the moon, and directly expressed between the autumn and the young woman; but as the *upamāna-upameya* relation between these things is not an established one, this is *aprasiddhopamam*.

14. *Niralaṅkāram* (Unornamented)

48ab. The expression which is devoid of ornament is called *niralaṅkāram*.

For example:

The boars are digging the grass; the vultures are eating the flesh of corpses; the owls are killing the crows; the crows too are troubling the owls. (64)

अत्र कोलादेः स्वरूपाद्यनभिधानाज्जात्याद्यलङ्कारासंभवे निरलङ्कारनामायं वाक्यार्थदोषः। सविशेषणाद् 'गोरपत्यम्' इत्यादेर्वाक्यदोषाद् भिद्यते॥

१५. अश्लीलम्

अश्लीलमिति निर्दिष्टमश्लीलार्थप्रतीतिकृत्॥ ४८॥

यथा –

उद्यतस्य परं हन्तुं स्तब्धस्य विवरैषिणः।
पतनं जायतेऽवश्यं कृच्छ्रेण पुनरुन्नतिः॥ (६५)

अत्र 'उद्यतस्य परं हन्तुम्' इति संभोगारम्भविषया, 'स्तब्धस्य विवरैषिण' इति वराङ्गविषया, 'पतनं जायतेऽवश्यम्' इति रेतोविसर्गविषया, 'कृच्छ्रेण पुनरुन्नतिः' इति नष्टरागप्रत्यानयनविषया अश्लीलवाक्यार्थविषया प्रतीतिर्भवति॥

१६. त्रिविधं विरुद्धम्

विरुद्धं नाम तद्यत्र विरोधस्त्रिविधो भवेत्।
प्रत्यक्षेणानुमानेन तद्वदागमवर्त्मना॥ ४९॥

(१) प्रत्यक्षविरोधः (त्रिधा)

यो देशकाललोकादिप्रतीपः कोऽपि दृश्यते।
तमामनन्ति प्रत्यक्षविरोधं शुद्धबुद्धयः॥ ५०॥

तत्र देशविरोधो यथा –

सुराष्ट्रेष्वस्ति नगरी मथुरा नाम विश्रुता।
अक्षोटनारिकेराढ्या [१]यदुपान्ताद्रिभूमयः॥ (६६)

अत्र सुराष्ट्रेषु मथुरा नाम नास्ति, तत्पर्यन्ताद्रिभूमिषु चाक्षोटनारिकेराणामभावात्,[१] 'देशोऽद्रिवनराष्ट्रादिः' इत्ययं देशकृतः प्रत्यक्षविरोधः॥

Here, since the characteristic appearance etc. of the boar etc. have not been described, even *alaṅkāras* like *jāti* are not observable. So this is the fault named *niralaṅkāram*, pertaining to the sense of the sentence. This is different from that (*analaṅkāram*) based on sentence, seen in '*gorapatyam* etc.' (ex.49) because that is more descriptive.

15. *Aślīlam* (Indecorous)

48cd. The expression which brings to mind an indecorous meaning is called *aślīlam*.

For example:

He who is attempting to strike the enemy - if he stands still and looks for an opportunity - his fall is certain and revival will be very difficult. (65)

Here, the expression seems to be presenting an indecorous sense; *udyatasya param hantum* suggests the beginning of *sambhoga* (union); *stabdhasya vivaraiṣiṇa* suggests the sex organs; *patanam jāyate'vaśyam* suggests falling of the semen; and *kṛchreṇa punarunnati* suggests the attempt at erection again after the failure in love.

16. Three types of *Viruddham* (Contradiction)

49. Where any of the three types of *virodha* (clash) - with direct perception, inference / judgement or the path of *āgama* (traditional precept) - occurs, that is called *viruddham*.

(1) Threefold *Pratyakṣavirodha* (Against Fact)

50. Whatever (statement) is seen to challenge (the facts of) *deśa* (place), *kāla* (time) or *loka* (common experience) is called *pratyakṣavirodha* (against direct perception), by (experts with) clear minds.

(a) Of these, *deśavirodha* is as in :

In the country of *Surāṣṭra* there is a famed city named *Mathurā*, the hilly regions neighbouring which are abundant in walnut and coconut trees. (66)

Here, *Mathurā* is not in the *Surāṣṭra* country. And there are no walnut and coconut trees in hilly regions surrounding it. And as the term *deśa* stands for mountains, forests, nations etc., this is the *pratyakṣavirodha* pertaining to *deśa*.

कालविरोधो यथा –

पद्मिनी नक्तमुन्निद्रा स्फुटत्यह्नि कुमुद्वती।
मधुरुत्फुल्लनिचुलो निदाघो मेघदुर्दिनः[1] ॥ (६७)

अत्र पद्मिन्या नक्तं कुमुद्वत्या अह्नि मधौ निचुलानामुन्निद्रत्वाद्यभावात् निदाघस्य चामेघदुर्दिनत्वात्,[1] 'कालो नक्तंदिनर्तवः' इति कालकृतोऽयं प्रत्यक्षविरोधः ॥'

लोकविरोधो यथा –

आधूतकेसरो हस्ती तीक्ष्णशृङ्गस्तुरङ्गमः।
गुरुसारोऽयमेरण्डो निःसारः खदिरद्रुमः ॥ (६८)

अत्र हस्तिहयैरण्डखदिराणां केसरादिसद्भावस्य प्रत्यक्षेणानुपलम्भात्,[1] 'जङ्गमः स्थावरो लोकः' इति लोककृतोऽयं प्रत्यक्षविरोधः ॥

(२) अनुमानविरोधः (त्रिधा)

युक्त्यौचित्यप्रतिज्ञादिकृतो यस्त्विह कश्चन।
अनुमानविरोधः स कविमुख्यैर्निगद्यते ॥ ५१ ॥

तत्र युक्तिविरुद्धं यथा –

सुरहिमहुपाणलम्पडभमरगणाबद्धमण्डलीबन्धम्।
कस्स मणं णाणन्दइ कुम्मीपुट्ठट्ठिअं कमलम् ॥ (६९)

[सुरभिमधुपानलम्पटभ्रमरगणाबद्धमण्डलीबन्धम्।
कस्य मनो नानन्दयति कूर्मीपृष्ठस्थितं कमलम् ॥]

अत्र कूर्मीपृष्ठे कमलोद्गतेरयुक्तियुक्तत्वाद् युक्तिविरुद्धमिदम् ॥

औचित्यविरुद्धं यथा –

पट्टंसुउत्तरिज्जेण पामरो पामरीएँ परिपुसइ।
अइगरुअकूरकुम्भीभरेण सेउल्लिअं वअणम् ॥ (७०)

[पट्टांशुकोत्तरीयेण पामरः पामर्याः प्रोञ्छति।
अतिगुरुककूरकुम्भीभरेण स्वेदार्द्रितं वदनम् ॥]

(b) *Kālavirodha* is as in :

The lotus pond blooms in the night; the lily pool opens up in the day; the spring blooms with *nicula*; the summer is full of rainy days. (67)

There is no blooming of the lotus pond in the night, or of the lily pool during the day, or of the *nicula* trees in spring; summer has no rainy days. And as the term *kāla* stands for night, day, season etc., this is the *pratyakṣavirodha* pertaining to *kāla.*

(c) *Lokavirodha* is as in:

The elephant tosses his mane; the horse is sharp-horned; this *eraṇḍa* is full of sap; the *khadira* tree is sapless. (68)

Here the existence of mane etc. is not observed in the elephant, horse, *eraṇḍa* and *khadira,* respectively. And as the term *loka* refers to immobile and moving things (observed in the world), this is the *pratyakṣavirodha* pertaining to common experience.

(2) Threefold *Anumānavirodha* (Against Reason)

51. In poetry whatever (matter) is refuted by / violates *yukti* (reason), *aucityam* (propriety), *pratijñā* (proposition / resolution) etc., is called *anumāna-virodha,* by great poets.

(a) Of them *yuktiviruddham* is as in : (*Prākṛta*)

Whose heart does not that lotus delight?- the lotus which has grown on the back of the tortoise and is surrounded by the swarm of bees which is craving to drink the fragrant nectar? (69)

Here, as (the combination in) the lotus growing on the back of the tortoise is not supported by reason, this is *yukti-viruddham.*

(b) *Aucityaviruddham* as in : (*Prākṛta*)

The *pāmara* is wiping with his silk shirt, the *pāmarī's* face which is wet with the perspiration caused by the weight of the huge pan of rice. (70)

अत्र पामरस्य पट्टांशुकोत्तरीयभरणा[1]नौचित्याद् औचित्यविरुद्धमिदम्॥

प्रतिज्ञाविरुद्धं यथा -

यावज्जीवमहं मौनी ब्रह्मचारी च मे पिता।
माता च मम वन्ध्यासीत् स्मराभोऽनुपमो भवान्॥ (७१)

अत्र स्वयं वक्तुरेव यावज्जीवमहं मौनीत्यादिपदानामुक्त्या प्रतिज्ञाविरोधात् प्रतिज्ञाविरुद्धमिदम्॥

(३) आगमविरोधः (त्रिधा)

धर्मार्थकामशास्त्रादिविरोधः कोऽपि यो भवेत्।
तमागमविरोधाख्यं दोषमाचक्षते बुधाः॥ ५२॥

तेषु धर्मशास्त्रविरोधो यथा -

असावनुपनीतोऽपि वेदानधिजगे गुरोः।
स्वभावशुद्धस्फटिको न संस्कारमपेक्षते॥ (७२)

अत्रानुपनीतस्य वेदाध्ययनानधिकाराद् धर्मशास्त्रविरोधः॥

अर्थशास्त्रविरोधो यथा -

कामोपभोगसाकल्यफलो राज्ञां महीजयः।
अहङ्कारेण जीयन्ते द्विषन्तः किं नयश्रिया॥ (७३)

अत्र महीजयस्य फलत्वेन कामोपभोगानामर्थशास्त्रकारैः अननुमतत्वात्, शत्रुविजये च अहङ्कारस्य अहेतुत्वादर्थशास्त्रविरोधः॥

कामशास्त्रविरोधो यथा -

तवोत्तरोष्ठे बिम्बोष्ठि दशनाङ्को विराजते।
पूर्णः सप्तस्वरः सोऽयं भिन्नग्रामः प्रवर्त्तते॥ (७४)

अत्र उत्तरोष्ठे दशनाङ्कस्य कामशास्त्रकारैः अननुज्ञानात् कामशास्त्रविरोधः। भिन्नग्रामाणां च पूर्णसप्तस्वरत्वानुपपत्तेः कलाविरोधेऽपि तदङ्गत्वात् कामशास्त्रविरोध एव॥

Here, as the (humble) *pāmara's* affording a silk shirt is inappropriate, this is *aucitya-viruddham.*

(c) *Pratijñāviruddham* is as in :

'I am vowed to silence for life, my father is a celibate, and my mother was a barren woman.' 'Handsome as *Madana ‹smarābha›*, you lack comparison.' (71)

Here, since the speaker himself violates his resolution by saying 'I am vowed to silence for life etc.', [and there are the other self-contradictory propositions], this is '*pratijñā-viruddham*'.

(3) Threefold *Āgamavirodha* (Against Norms)

52. Whatever is barred by/against codes ‹*śāstra*› concerning duty ‹*dharma*›, ambition ‹*artha*› or desire ‹*kāma*›, is termed '*āgamavirodha*'.

(a) Of these, *dharmaśāstravirodha* is as in :

Without being formally initiated, he learnt the *Vedas* from his teacher. Indeed the crystal which is naturally clear, does not need purification. (72)

One who has not been initiated has no right to learn the *Vedas.* Hence this is '*dharmaśāstra-virodha*'.

(b) *Arthaśāstravirodha* is as in :

For kings, the fruit of conquering the earth is the satisfaction of all desires. One's enemies are defeated by pride, so why resort to polity? (73)

The writers of *arthaśāstra* do not accept the enjoyment of desires as the fruit of conquering territories; and pride does not accomplish the defeat of enemies. Hence this is '*arthaśāstra-virodha*'.

(c) *Kāmaśāstravirodha* is as in :

O lady with *bimba*(-red) lips ! Teeth-marks on your upper lip are looking beautiful. This *bhinnagrāma* (musical mode) complete with all the seven *svaras* (notes) is pervading (the air). (74)

As the writers of *kāmaśāstra* (love-science) do not permit teeth marks on the upper lip, there is *kāmaśāstra-virodha.* And as *bhinnagrāmas* do not have all the seven notes, this is *kalā-virodha* (refuted by the rules of art). And that (*kalā*) being part of this (kāma), this is also '*kāmaśāstra-virodha*'.

एवं पदानां वाक्यानां वाक्यार्थानाञ्च यः कविः।
दोषान् हेयतया वेत्ति स काव्यं कर्तुमर्हति॥ ५३॥

काव्यगुणाः

अलङ्कृतमपि श्रव्यं न काव्यं गुणवर्जितम्।
गुणयोगस्तयोर्मुख्यो गुणालङ्कारयोगयोः॥ ५४॥

त्रिविधाश्च गुणाः काव्ये भवन्ति कविसंमताः।
बाह्याश्चाभ्यन्तराश्चैव ये च वैशेषिका इति॥ ५५॥

बाह्याः शब्दगुणास्तेषु चान्तरास्त्वर्थसंश्रयाः।
वैशेषिकास्तु ते नूनं दोषत्वेऽपि हि ये गुणाः॥ ५६॥

चतुर्विंशतिः शब्दगुणाः

चतुर्विंशतिराख्यातास्तेषु ये शब्दसंश्रयाः।
ते तावदभिधीयन्ते नामलक्षणयोगतः॥ ५७॥

श्लेषः प्रसादः समता माधुर्यं सुकुमारता।
अर्थव्यक्तिस्तथा कान्तिरुदारत्वमुदात्तता॥ ५८॥

ओजस्तथान्यदौर्जित्यं प्रेयानथ सुशब्दता।
तद्वत्समाधिः सौक्ष्म्यञ्च गाम्भीर्यमथ विस्तरः॥ ५९॥

संक्षेपः संमितत्वञ्च भाविकत्वं गतिस्तथा।
रीतिरुक्तिस्तथा प्रौढिरथैषां लक्ष्यलक्षणे॥ ६०॥

१. श्लेषः

तत्र

गुणः सुश्लिष्टपदता श्लेष इत्यभिधीयते। ६१ कख

यथा –

उभौ यदि व्योम्नि पृथक्प्रवाहावाकाशगङ्गापयसः पतेताम्।
तदोपमीयेत तमालनीलमामुक्तमुक्तालतमस्य वक्षः॥ (७५)

अत्र भिन्नानामपि पदानामेकपदताप्रतिभासहेतुत्वेन संदर्भस्य सुश्लिष्टत्वादयं श्लेषो नाम शब्दगुणः॥

53. It is the poet who is acquainted with these faults of words, sentences and the import of sentences, for the purpose of avoiding them, who is fit to compose poetry.

Guṇa (Quality/Excellence)

54. That poetry which is lacking in *guṇa* (quality), is not worth listening to, even if it is well adorned (with *alaṅkāras*). Of the two - inherence of good qualities and inclusion of ornaments - the first is more important.

55. Poets agree on/recognise three types of excellence in poetry, viz. external, intrinsic and the unusually accepted (faults).

56. The external excellences belong to the expression (word organisation and sound), and the intrinsic ones lie in the import/content. The unusual ones are the faults themselves having merit (under certain circumstances).

The Twenty-four *Guṇas* of Expression

57. Twenty four external excellences belonging to expression have been spoken of. They are now presented with name and definition.

58. They are - *śleṣa, prasāda, samatā, mādhuryam, sukumāratā, arthavyakti, kānti, udāratvam* and *udāttatā*;

59. *ojas* and *aurjityam, preyān,* and *suśabdatā,* and likewise, *samādhi, saukṣmyam, gāmbhīryam,* and *vistara*;

60. *saṅkṣepa, sammitatvam, bhāvikatvam,* and *gati*; also *rīti, ukti* and *prauḍhi*. Now for their definition and illustration.

1. *Śleṣa* (Cohesion)

There :

61ab. The beautiful cohesion of words is called '*śleṣa*'.

For example:

If two streams of the water of Heaven's *Gaṅgā* were to flow across the sky, then the *tamāla*-dark chest of *Kṛṣṇa* down which sways a string of pearls, would find a comparison. (75)

Here, though the words are distinct from one another, because of their appearing as one due to the cohesion in phonetic structure, there is the excellence called *śleṣa,* belonging to expression.

२. प्रसादः

प्रसिद्धार्थपदत्वं यत् स प्रसादो निगद्यते॥ ६१॥

यथा -

गाहन्तां महिषा निपानसलिलं शृङ्गैर्मुहुस्ताडितं
छायाबद्धकदम्बकं मृगकुलं रोमन्थमभ्यस्यतु।
विश्रब्धैः क्रियतां वराहपतिभिर्मुस्ताक्षतिः पल्वले
विश्रामं लभतामिदञ्च शिथिलज्याबन्धमस्मद्धनुः॥ (७६)

अत्र 'गाहन्तां महिषा निपानसलिलम्' इत्यादिप्रसिद्धार्थपदोपादानात् प्रसादः॥

३. समता

यन्मृदुप्रस्फुटोन्मिश्रवर्णबन्धविधिं प्रति।
अवैषम्येण भणनं समता साभिधीयते॥ ६२॥

यथा -

यच्चन्द्रकोटिकरकोरकभारभाजि
बभ्राम बभ्रुणि जटापटले हरस्य।
तद्वः पुनातु हिमशैलशिलानिकुञ्ज-
झाङ्कारडम्बरविरावि सुरापगाम्भः॥ (७७)

अत्रोपक्रमादासमाप्ति स्फुटबन्धस्य निर्वाहात् समत्वम्॥

४. माधुर्यम्

या पृथक्पदता वाक्ये तन्माधुर्यमिति स्मृतम्। ६३ कख

यथा -

स्थिताः क्षणं पक्ष्मसु ताडिताधराः
पयोधरोत्सेधनिपातचूर्णिताः।
वलीषु तस्याः स्खलिताः प्रपेदिरे
चिरेण नाभिं प्रथमोदबिन्दवः॥ (७८)

अत्र पदेषु संहिताभावात् पृथक्पदत्वेन माधुर्यम्॥

2. *Prasāda* (Simplicity)

61cd. Expressing in words which have established meanings is termed *prasāda.*

For example:

Let the bisons plunge into the water of the puddles repeatedly striking it with their horns; let the deer-class chew the cud, forming into herds in shades; let the lords of boars fearlessly dig up the grass in the pools; and let this our bow, too, have repose, with the fastening of its string loosened. (76)

Here, because of the use of words like *gāhantām mahiṣā nipānasalilam* which have established meanings, there is *prasāda.*

3. *Samatā* (Evenness)

62. The uniform use of *mṛdu* (soft), *sphuṭa* (clear/crisp), or *miśra* (mingled) *bandha* (phonetic construction), is called *samatā.*

For example:

May the water of the divine river (*Gaṅgā*) - which once meandered through the brown mat of *Śiva's ‹harasya›* hair, adorned by the heap of buds formed by crores of moonbeams, and is now roaring in loud music through the rocks and thickets of the snowy mountain (*Himālaya*) - cleanse you. (77)

Here, from beginning to end, the *sphuṭa bandha* is maintained; so there is *samatvam.*

4. *Mādhuryam* (Sweetness)

63ab. The discrete (uncompounded) presence of words in the sentence is known as *mādhuryam.*

For example:

The first drops of rain water lingered for a moment on her (*Pārvatī's*) lashes, stroked her lips, spattered on the raised breasts, and stumbling on the folds in the waist, at long last reached her navel. (78)

Here, due to the absence of compounding in the words, the discreteness of the words results in *mādhuryam.*

५. सौकुमार्यम्

अनिष्ठुराक्षरप्रायं सुकुमारमिति स्मृतम्॥ ६३ ॥

यथा -

मण्डलीकृत्य बर्हाणि कण्ठैर्मधुरगीतिभिः।
कलापिनः प्रनृत्यन्ति काले जीमूतमालिनि॥ (७९)

अत्र सर्वकोमलत्वेऽसति[1] श्लेषविपर्ययदोषशैथिल्याभावाद् बाहुल्येन वर्णानामनैष्ठुर्यात् सौकुमार्यम्॥

६. अर्थव्यक्तिः

यत्र संपूर्णवाक्यत्वमर्थव्यक्तिं वदन्ति ताम्। ६४ कख

यथा -

वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये।
जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ॥ (८०)

अत्र वाक्यपरिपूर्णतयार्थसमर्थकत्वादर्थव्यक्तिः॥

७. कान्तिः

यदुज्ज्वलत्वं बन्धस्य काव्ये सा कान्तिरुच्यते॥ ६४॥

यथा -

निरानन्दः कौन्दे मधुनि विधुरो बालबकुले
न साले सालम्बो लवमपि लवङ्गे न रमते।
प्रियङ्गौ नासङ्गं रचयति न चूते विचरति
स्मरन् लक्ष्मीलीलाकमलमधुपानं मधुकरः॥ (८१)

अत्र बन्धस्य छायावत्त्वेन औज्ज्वल्यं तदेव च कान्तिरुच्यते॥

८. औदार्यम्

विकटाक्षरबन्धत्वमार्यैरौदार्यमुच्यते। ६५ कख

5. *Saukumāryam* (Softness)

63cd. The expression in which, for the most part, the (consonant) letters are not harsh, is considered to be *sukumāra.*

For example:

Spreading their feathers in an arch, and pouring out sweet music from their throats, the peacocks are dancing in the cloud-encircled season. (79)

Here, as all the syllables are not soft, *śaithilyam* (looseness), the fault resulting from the absence of *śleṣa,* is avoided; and most of the syllables are not rough; so there is *saukumāryam.*

6. *Arthavyakti* (Complete Expression)

64ab. Where there is completeness of expression they call that *arthavyakti.*

For example:

For inspiring me with word and sense I bow down to the parents of the universe, *Pārvatī* and *Parameśvara,* who are in union like word and sense. (80)

Since the sentence is perfectly complete, the meaning has been coherently expressed. So there is *arthavyakti.*

7. *Kānti* (Beauty/Grace)

64cd. The beauty of phonetic structure which poetry must possess is called *kānti.*

For example:

Remembering the draught of honey from *Lakṣmī's* sport lotus, the bee finds no joy in the *kunda's* honey; is not happy with the new *bakula*; does not resort to the *sāla*; does not delight even a little in the *lavaṅga*; does not attach himself to the *priyaṅgu*; nor does he flit around the mango tree. (81)

Here, as the sound structure is lovely, there is beauty; the same is called *kānti.*

8. *Audāryam* (Lively Composition)

65ab. Composition with varied syllables is called *audāryam* by the learned.

यथा -

आरोहत्यवनीरुहं प्रविशति श्वभ्रं नगैः स्पर्धते
खं व्यालेढि विचेष्टते क्षितितले कुञ्जोदरे लीयते।
अन्तर्भ्राम्यति कोटरस्य [1]विलसत्यालम्बते वीरुधः
किं तद्यन्न करोति मारुतवशं यातः कृशानुर्वने॥ (८२)

अत्र विकटाक्षरबन्धत्वेन नृत्यद्भिरिव पदैर्यद्वाक्यरचना सा उदारता॥

९. उदात्तता

श्लाघ्यैर्विशेषणैर्योगो यस्तु सा स्यादुदात्तता॥ ६५॥

यथा -

श्रुत्वा यं सहसागतं निजपुरात् त्रासेन निर्गच्छतां
शत्रूणामवरोधनैर्जललवप्रस्यन्दतिम्यत्पुटाः।
शुभ्रे सद्मनि पल्लविन्युपवने वाप्यां नवाम्भोरुहि
क्रीडाद्रौ च सशाद्वले विवलितग्रीवैर्विमुक्ता दृशः॥ (८३)

अत्र शुभ्रे पल्लविनि नवाम्भोरुहि इत्यादिश्लाघ्यविशेषणोपादानादुदात्तता॥

१०. ओजः

ओजः समासभूयस्त्वम्। ६६ क

यथा -

जयति भुजगरज्जुग्रन्थिनिष्पीडितेन्दु-
स्रवदमृतनिवृत्तप्रेतभावैः[1] कपालैः।
विरचितनुतिबन्धो मूर्ध्नि सद्यः पुरारेः
परिणतबहुकल्पब्रह्मणां ब्रह्मघोषः॥ (८४)

अत्र भुजगरज्जुग्रन्थीत्यादिना समासभूयस्त्वाद् ओजः॥

११. और्जित्यम्

और्जित्यं गाढबन्धता। ६६ ख

यथा -

For example:

What is it that fire, seized by wind, does not do in the forest? It shoots up trees; rushes into dens; grapples with the hills; sends tongues into the sky; tumbles on the earth; clings to the bower's lap; whirls in tree hollows; sports/flashes about; and rests on the creepers. (82)

Here, composed with varied syllables, the expression contains words which are as if dancing. That is *udāratā.*

9. *Udāttatā* (Felicity)

65cd. The employment of elegant descriptive phrases is *udāttatā.*

For example:

On merely hearing that he has arrived, his enemies flee with fear from their city, their women turning their necks to direct tearful glances on the bright white palace, on the blossoming garden, on the pond full of new lotuses, and on the pleasure hill green with fresh grass. (83)

Here, because of the use of elegant phrases - *śubhre, pallavini, navāmbhoruhi* etc., there is *udāttatā.*

10. *Ojas* (Ornate Compounding)

66a. *Ojas* is the abundance of compounds.

For example:

Victorious is the chanting of *Veda* composed of spontaneous praises, by the mouths (lit. skulls) of the *Brahmās* of many aeons, which have been freed from death by the nectar flowing from the moon tightly squeezed by the knots of the serpent rope on *Śiva's* crown (and falling on His garland strung with these skulls). (84)

Here, because of the abundance of compounding in phrases such as *bhujagarajjugranthi.*., there is *ojas.*

11. *Aurjityam* (Firm Composition)

66b. Firmness in composition is *aurjityam.*

For example:

अस्मिन्नीषद्वलितविततस्तोकविच्छिन्नभुग्नः
किंचिल्लीलोपचितविततः पुञ्जितश्चोच्छ्रितश्च।
धूमोत्पीडस्तरुणमहिषस्कन्धनीलो दवाग्नेः
स्वैरं सर्पन् सृजति गगने गत्वरानभ्रभङ्गान्॥ (८५)

अत्र गाढबन्धस्य स्पष्टमेव प्रतिभानाद् और्जित्यम्॥

१२. प्रेयः

प्रेयः प्रियतराख्यानं चाटूक्तौ यद्विधीयते॥ ६६॥

यथा -

सौजन्याम्बुनिधे बुधप्रिय गुणप्राकार धर्मद्रुम-
प्रारोह प्रतिपन्नवत्सल महात्यागिन् विवेकाश्रय।
लक्ष्म्यावास मनस्विनीमनसिजव्यापारदीक्षागुरो
श्रीमन्मुञ्ज किमित्यमुं जनमुपस्रष्टुं दृशा नार्हसि॥ (८६)

अत्र सौजन्याम्बुनिधे इत्यादीनां प्रियार्थानां पदानामुपादानं प्रेयः॥

१३. सुशब्दता

व्युत्पत्तिः सुप्तिङां या तु प्रोच्यते सा सुशब्दता। ६७ कख

यथा -

तस्याजीवनिरस्तु मातरवमा जीवस्य मा जीवतो
भूयाद्वाऽजननिः किमम्ब जनिना[1] जन्तोर्वृथाजन्मनः।
यस्त्वामेव न वन्दते न यजते नोपैति नालोकते
नोपस्तौति न मन्यते न मनुते नाध्येति[2] न ध्यायति॥ (८७)

अत्र अजीवनिः अजननिः इत्यादीनां सुबन्तानां वन्दते यजत इत्यादीनां तिङन्तानां च व्युत्पत्तिः सुशब्दता॥

१४. समाधिः

समाधिः सोऽन्यधर्माणां यदन्यत्राधिरोपणम्॥ ६७॥

Dark as the shoulder of the young buffalo, the column of smoke from the forest fire, which curls a little and stretches out, breaks a little, playfully collects together and then expands, forms a heap and then lightly rises, is freely travelling, creating shifting cloud patches in the sky. (85)

Here, as the firmness of composition is clearly perceived, this (expression) has *aurjityam.*

12. *Preyas* (Pleasingness)

66cd. Excessively pleasing speech is *preyas.* It is prescribed in flattery.

For example:

O King *Muñja*! Ocean of benevolence, friend of the learned, treasure-house of virtues, sprout of the tree of righteousness, parent to those seeking shelter, supreme sacrificer, the refuge of knowledge, the dwelling-place of wealth, teacher of the art of love even to the most wilful of women - why do you not stroke this person with your glance. (86)

Here, the use of words like 'ocean of kindness' which are pleasing in sense, is '*preyas*'.

13. *Suśabdatā* (Good Wording)

67ab. The intelligent use of noun-terminations and verb-terminations is called *suśabdatā.*

For example :

O Mother! Let him not be granted life, let not a living creature show such irreverance. Let there be no birth (for him). What indeed is the use, O Mother, of the birth of a creature whose life is a waste, who does not ever salute you, worship you, seek you, gaze at you, praise you, remember you, value you, follow you, meditate upon you? (87)

Here, the intelligent use of the noun-related words, *ajīvaniḥ, ajananiḥ* etc., and the verbs, *vandate, yajate* etc., is *suśabdatā.*

14. *Samādhi* (Superimposition)

67cd. *Samādhi* is the superimposition of the characteristics of one thing on another.

यथा -

प्रतीच्छत्याशोकीं किसलयपरावृत्तिमधरः
कपोलः पाण्डुत्वादवतरति तालीपरिणतिम्।
परिम्लानप्रायामनुवदति दृष्टिः कमलिनी-
मितीयं माधुर्यं स्पृशति च तनुत्वञ्च भजते॥ (८८)

अत्र प्रतीच्छति, अवतरति, अनुवदति, इत्यादिचेतनक्रियाधर्माणामचेतनेष्वधरादिषूपचारेणाध्यारोपणं समाधिः॥

१५. सौक्ष्म्यम्

अन्तःसंजल्परूपत्वं शब्दानां सौक्ष्म्यमुच्यते। ६८ कख

यथा -

केवलं दधति कर्तृवाचिनः प्रत्ययानिह न जातु कर्मणि।
धातवः सृजतिसंहृशास्तयः स्तौतिरत्र विपरीतकारकः॥ (८९)

अत्र श्रुतावगतवाक्यार्थस्य सृजति-संहरति-शास्ति-स्तूयत इति शब्दानामन्तःसंजल्परूपेण सूक्ष्मतया सूक्ष्मत्वम्॥

१६. गाम्भीर्यम्

ध्वनिमत्ता तु गाम्भीर्यम्। ६८ ग

यथा -

मौलौ धारय पुण्डरीकममितं तन्वात्मनो विक्रमं
चक्राङ्कं वह पादयुग्ममवनीं दोष्णा समभ्युद्धर।
लक्ष्मीं भ्रूनिकटे निवेशय भव ज्यायान् दिवौकस्पते-
र्विश्वान्तःकरणैकचौर तदपि ज्ञातं हरिः खल्वसि॥ (९०)

अत्र नाभ्यां पुण्डरीकधारणं परिमितविक्रमत्वं चक्राङ्कितकरत्वं दंष्ट्रया वसुधोद्धरणं वक्षःस्थलनिवेशित-लक्ष्मीकत्वमिन्द्रावरजत्वञ्च ध्वनयतीति गाम्भीर्यम्॥

For example:

Her lip is receiving the aging (lit. change) of *aśoka* sprouts; in their paleness her cheeks are descending to the state of ripening *tālī* (leaves); her eyes are repeating the wilting period of the lotus bank. Thus she is approaching (lit. touching) sweetness and thinness as well. (88)

Here, superimposing the features of conscious action, such as 'accepts', 'descends' and 'repeats', on unconscious things such as lips, through attribution, is *samādhi.*

15. *Saukṣmyam* (Subtlety)

68ab. The interrelation between some of the words of the expression, containing the (central) statement, is *saukṣmyam.*

For example:

Here (in describing God) all the verbs/roots, *sṛjati-saṃhṛ-śāsti* (creates-to destroy-rules) bear only active voice terminations, not one is in the passive voice. But *stauti* (praises) needs the other noun-relation (and so the passive voice). (89)

Here, to the sentence heard and the sense grasped, since the interrelatedness of the words 'creates-destroys-rules-is praised' brings subtlety, the expression has *sūkṣmatvam.*

16. *Gāmbhīryam* (Depth)

68c. Being replete with allusion is called *gāmbhīryam.*

For example:

Bear the white lotus on your head; make your stride limitless; carry the wheel imprint on your two feet; raise the earth with your arms; place *Lakṣmī* betwixt your brows; become elder to the lord of the gods (i.e. *Indra*). Even then, Thief of all the hearts in the world! It will be known that you are none other than *Hari.* (90)

Here, 'bearing the lotus in the navel', 'limiting the footstep' (to cover the three worlds), 'bearing the wheel mark on the hands', 'lifting the earth with the tusk', 'keeping *Lakṣmī* in the chest', and 'being younger (brother) to *Indra*'-all this (about *Hari= Viṣṇu*) is alluded to. Hence there is *gāmbhīryam.*

१७. विस्तरः

व्यासेनोक्तिस्तु विस्तरः ॥ ६८ ॥

यथा -

जनः पुण्यैर्यायाज्जलधिजलभावं जलमुच-
स्तथावस्थं चैनं निदधतु शुभैः शुक्तिवदनैः[1]।
ततस्तां श्रेयोभिः परिणतिमसौ विन्दतु यथा
रुचिं तन्वन् पीनस्तनि हृदि तवायं विलुठति॥ (९१)

अत्र कथमहं त्वत्कुचतटे विलुठामीत्यभिप्रायस्य विस्तरेण प्रकाशितत्वादयं विस्तरः ॥

१८. संक्षेपः

समासेनाभिधानं यत् स संक्षेप उदाहृतः। ६९ कख

यथा -

स मारुतिसमानीतमहौषधिहृतव्यथः।
लङ्कास्त्रीणां पुनश्चक्रे विलापाचार्यकं शरैः॥ (९२)

अत्र कथाविस्तरप्रतिपाद्यस्यार्थस्य प्रकृतसंग्रामरसविच्छेदाशङ्कया श्लोकार्धमात्रेणोक्तत्वात् संक्षेपः ॥

१९. सम्मितत्वम्

यावदर्थपदत्वं च संमितत्वमुदाहृतम्॥ ६९ ॥

यथा -

केचिद्वस्तुनि नो वाचि केचिद्वाचि न वस्तुनि।
वाचि वस्तुनि चाप्यन्ये नान्ये वाचि न वस्तुनि॥ (९३)

अत्रार्थस्य पदानां च तुलाविधृतवत्तुल्यत्वेन संमितत्वम्॥

17. *Vistara* (Expansion)

68d. Stating the matter in detail is *vistara.*

For example:

(Lover to the beloved-) Let this person attain the form of ocean water for his merits, and then let the clouds bear him in that form to the mouths of pure pearl shells. Then, with his merit, let him attain that perfection by which, O you of large breast, he will sway on your heart, spreading lustre all around. (91)

Here the idea 'How I will sway on your bosom' has been elaborated in detail. This is *vistara.*

18. *Saṃkṣepa* (Condensing)

69ab. Stating the matter briefly is called *saṅkṣepa.*

For example:

His injury healed by the superior herbs brought by *Māruti* (*Hanumān*), (*Lakṣmaṇa)* with his arrows resumed the role of teacher of lament to the women of *Laṅkā.* (92)

Here, for fear of destroying the prevalent mood of war with a detailed telling of the story (of *Hanumān's* journey to fetch the herb for reviving *Lakṣmaṇa* who is lying injured on the battlefield), merely half a verse has been employed. Hence there is *saṅkṣepa.*

19. *Sammitatvam* (Measure)

69cd. When just as many words are employed as the sense demands, it is termed *sammitatvam.*

For example:

Some in the matter, not in the expression; some in the expression and not in the matter; others in the expression and in the matter; still others neither in the expression nor in the matter. (93)

Here the sense and the words balance one another as if placed on scales. Hence there is *sammitatvam.*

२०. भाविकम्

भावतो [1]वाक्प्रवृत्तिर्या भाविकं तदुदाहृतम्। ७० कख

यथा -

एह्येहि वत्स रघुनन्दन पूर्णचन्द्र
चुम्बामि मूर्धनि चिरं च परिष्वजे त्वाम्।
आरोप्य वा हृदि दिवानिशमुद्वहामि
वन्देऽथवा चरणपुष्करकद्वयं ते॥ (९४)

अत्र हर्षवशादनौचित्येनापि 'वन्देऽथवा चरणपुष्करकद्वयम्' इत्यादीनामुक्तत्वाद् भाविकत्वम्॥

२१. गतिः

गतिर्नाम क्रमो यः स्यादिहारोहावरोहयोः॥ ७०॥

यथा -

वराहः कल्याणं वितरतु स वो यस्य शशभृत्-
कलाकोटीकान्तं क्रमविगलदभ्युद्धृतिभिया।
मिथः संमूर्च्छद्भिश्चतुरुदधिकल्लोलपटलै-
रनामृष्टं दंष्ट्राशिखरमधिशेते वसुमती॥ (९५)

अत्र पूर्वार्धे स्वरस्यारोहाद् उत्तरार्धे चावरोहाद् गतिः॥

२२. रीतिः

उपक्रमस्य निर्वाहो रीतिरित्यभिधीयते। ७१ कख

यथा -

ग्राव्णा नासि गिरेः क्षता न पयसा नार्तासि न म्लायिता
न श्वासैः फणिनोऽसि न त्वदनुगा नायासिताः क्वापि न।
स्वं वेश्म प्रतिगच्छतोरिति मुहुः श्रीशार्ङ्गिणोः सस्पृहं
सा प्रश्नोत्तरयुग्मपङ्क्तिरुभयोरत्यायता पातु वः॥ (९६)

अत्र प्रत्येकपदानन्तरं नञो विनिवेशात् क्रमाभेदो रीतिः॥

20. *Bhāvikam* (Charged with Feeling)

70ab. The emerging of speech from feeling is called *bhāvikam.*

For example:

Come come son, child of the *Raghus!* Full moon! I will kiss you on your head, embrace you for long, or lifting you to my heart, carry you around day and night, or worship the two feet-lotuses of yours. (94)

Here, in the rush of joy, even though improper (as the speaker, *Janaka,* is older than *Rāma*), the words 'Or I will worship your feet-lotuses', are being spoken. This is *bhāvikatvam.*

21. *Gati* (Movement)

70cd. Here (in poetic expression) the order in the arrangement of ascent and descent is *gati.*

For example:

May that Boar grant you welfare - on the tip of whose tusk which gleams like the tip of the crescent moon, untouched by the sheets of rising waves of the four oceans, the Earth is perched, trembling that his step may falter in bearing her above. (95)

Here, in the first half there is the ascent of *svara*(?) and in the second half descent. Hence there is *gati.*

22. *Rīti* (Method)

71ab. Carrying to the end that (mode of expression) which has been begun, is called *rīti.*

For example:

'Are you not hurt by the boulders of the mountain ?' 'No.' 'Are you not troubled by the water?' 'No.' 'Do the serpent's breaths not stupefy you?' 'No.' 'Are your attendants not wearied in any way?' 'No.' May this long line of questions and answers lovingly exchanged by the two - *Viṣṇu* and *Lakṣmī* - on the way to their home, protect you all. (96)

Here, since the *na* (no/not) has been placed after every phrase (lit. word), the pattern is not broken. This is *rīti.*

२३. उक्तिः

विशिष्टा भणितिर्या स्यादुक्ति तां कवयो विदुः ॥ ७१ ॥

यथा -

कुशलं तस्या जीवति कुशलं पृच्छामि जीवतीत्युक्तम्।
पुनरपि तदेव कथयसि मृतां नु कथयामि या श्वसिति॥ (९७)

अत्र कुशलं तस्या इति पृष्टे कुशलमकुशलं वेति वक्तव्ये योऽयं जीवतीत्याद्युक्तिभङ्ग्या जीवित-मात्रशेषताप्रतिपादनप्रकारः स काव्ये शब्दगुणेषु उक्तिसंज्ञां लभते॥

२४. प्रौढिः

उक्तेः प्रौढः परीपाकः प्रोच्यते प्रौढिसंज्ञया। ७२ कख

यथा -

अभ्युद्धृता वसुमती दलितं रिपूरः
क्षिप्तक्रमं कवलिता बलिराज्यलक्ष्मीः।
अत्रैकजन्मनि कृतं यदनेन यूना
जन्मत्रये तदकरोत् पुरुषः पुराणः॥ (९८)

अत्र प्रकृतिस्थकोमलकठोरेभ्यो नागरोपनागरग्राम्येभ्यो वा पदेभ्योऽभ्युद्धृतादीनां ग्राम्यादीनामुभयेषां वा पदानामावापोद्वापाभ्यां संनिवेशचारुत्वेन योऽयमाभ्यासिको नालिकेरीपाको मृद्वीकापाक इत्यादिर्वाक्यपरिपाकः सा प्रौढिरित्युच्यते। तथा चैतद्वाक्यं नालिकेरीपाक इत्युच्यते। एवं सहकारपाकमृद्वीकापाके अप्युदाहरणीये इति॥

उक्ताः शब्दगुणा वाक्ये चतुर्विंशतिरित्यमी॥ ७२ ॥

चतुर्विंशतिर्वाक्यार्थगुणाः

अथैतानेव वाक्यार्थगुणत्वेन प्रचक्ष्महे। ७३ कख

23. *Ukti* (Pointed Speech)

71cd. Speech which is different (from the normal) - that the poets know as *ukti.*

For example:

'Is she well?' 'She is living.' 'I am asking about her well-being.' 'I said that she is living.' 'You are saying the same thing again!' 'Can I describe her who is (still) breathing as dead?' (97)

Here, on being asked 'Is she well?', the answer should have been either 'She is well' or 'She is not well'. The reply 'She is living' etc., by its deviousness, conveys that all that she is left with is life. This gets the name *ukti,* among the *śabda-guṇas* of poetry.

24. *Praudhi* (Ripeness)

72ab. The full ripeness of expression is referred to by the term *praudhi.*

For example:

The land has been saved, the enemy's chest has been crushed, the kingdom of the mighty one has been conquered, immediately after stepping in. What this young man has done in one birth, the Ancient *Puruṣa* did in three. (98)

Here, from the *prakṛtistha* (natural), *komala* (gentle) and *kaṭhora* (difficult) or (in other words) from the *nāgara* (scholarly), *upanāgara* (polished) and *grāmya* (common) types of words, - e.g. *abhyudhṛta* (in this example, belonging to the *nāgara* type), or from the *grāmya* type, or from the type in between ‹*ubhayeṣām*›, by constantly selecting and discarding words, and by (labouring for) beauty in arrangement, the practised ripeness of expression which is reached - named *nālikera-pāka* (coconut ripeness), *mṛdvīkā-pāka* (grape-ripeness) etc. - is termed *praudhi.* And the *pāka* in this expression is the *nālikera-pāka.* Likewise, examples can be had of *sahakāra-pāka* (mango-ripeness) and *mṛdvīkā-pāka.*

72cd. These are the twentyfour excellences of expression spoken of, belonging to the sentence (in poetry).

The Twentyfour *Vākyārthaguṇas*

73ab. Now the same (terms) will be interpreted as naming the *guṇas* of the sentence-purport.

१. श्लेषः

तेषां श्लेष इति प्रोक्तः संविधाने सुसूत्रता॥ ७३॥

यथा -

दृष्ट्वैकासनसंस्थिते प्रियतमे पश्चादुपेत्यादराद्
एकस्या नयने निमील्य विहितक्रीडानुबन्धच्छलः।
ईषद्वक्रितकन्धरः सपुलकः प्रेमोल्लसन्मानसा-
मन्तर्हासलसत्कपोलफलकां धूर्त्तोऽपरां चुम्बति॥ (९९)

अत्रैकासनसंस्थितयोः प्रियतमयोर्विलासिना ह्येका नयनमीलनकेलिकर्मणा वञ्चिता, अन्या तु वदनचुम्बनेन रञ्जितेति। सेयं संविधाने सुसूत्रता श्लेषो नाम वाक्यार्थगुणः॥

२. प्रसादः

यत्तु प्राकट्यमर्थस्य प्रसादः सोऽभिधीयते। ७४ कख

यथा -

अयमुदयति मुद्राभङ्गनः पद्मिनीना-
मुदयगिरिवनालीबालमन्दारपुष्पम्।
विरहविधुरकोकद्वन्द्वबन्धुर्विभिन्दन्
कुपितकपिकपोलक्रोडताम्रस्तमांसि॥ (१००)

अत्र पद्मिनीविकासकरणे उदयशैलावतरणे कोकशोकहरणे तमोविदारणे चानुक्तोऽपि सूर्यलक्षणोऽर्थः प्रकटमुपलक्ष्यते॥

३. समत्वम्

अवैषम्यं क्रमवतां समत्वमिति कीर्तितम्॥ ७४॥

यथा -

अग्रे स्त्रीनखपाटलं कुरबकं श्यामं द्वयोर्भागयो-
र्बालाशोकमुपोढरागसुभगं भेदोन्मुखं तिष्ठति।
ईषद्बद्धरजःकणाग्रकपिशा चूते नवा मञ्जरी
मुग्धत्वस्य च यौवनस्य च सखे! मध्ये मधुश्रीः स्थिता॥ (१०१)

1. *Śleṣa* (Deft Arrangement)

73cd. Among them, deftness in the arrangement (of the matter) is called *śleṣa*.

For example:

Finding his two lady loves sitting side by side on the same seat, the rascal stole behind them and cunningly closed the eyes of one, under the pretext of starting a game; and slightly turning his neck, thrilling (in deceit), he kissed the other lady, whose cheeks shone in smothered laughter, even as her heart trembled with joy and love. (99)

Here, finding the two lady loves on the same seat, the frivolous lover dupes one by playfully closing her eyes, and delights the other by kissing her face. This smoothness in arrangement is the *śleṣa* belonging to the matter conveyed by the sentence.

2. *Prasāda* (Manifestness)

74ab. When the purport stands revealed that is *prasāda*.

For example:

Here rises the opener of the lotuses, the new *mandāra* flower in the woods on the *udayagiri* (Eastern mountain), the friend uniting the koka birds saddened by parting, red like the cheek-hollow of the angry monkey, dispelling darkness. (100)

Here, in the various actions, viz. making the lotuses open their flowers, descending on *udayagiri*, removing the sorrow of *koka* pairs, dispelling darkness etc., even without being named, the sun is clearly seen to be the subject.

3. *Samatvam* (Consistency)

74cd. Avoiding inconsistency in presenting events which take place in a period (lit. in an order) is called '*samatvam*'.

For example:

Before me stands the *kurabaka* tree, pale red like the nails of women and dark on the two sides; the young *aśoka* tree, grown alluringly red, is all set to burst into bloom; the new blossoms on the mango tree have their tips tinged brown with pollen. My friend! Between baby innocence and youth stands Vernal beauty. (101)

अत्र मधुश्रियो मौग्ध्यत्यागयौवनारम्भकृतानां विशेषणानामवैषम्यात् समता॥

४. माधुर्यम्

माधुर्यमुक्तमाचार्यैः क्रोधादावप्यतीव्रता। ७५ कख

यथा -

भ्रूभेदे सहसोद्गतेऽपि वदनं नीतं परां नम्रता-
मीषन्मां प्रति भेदकारि हसितं नोक्तं वचो निष्ठुरम्।
अन्तर्बाष्पजडीकृतं प्रभुतया चक्षुर्न विस्फारितं
कोपश्च प्रकटीकृतो दयितया मुक्तश्च नो प्रश्रयः॥ (१०२)

अत्र वासवदत्तालक्षणस्यार्थस्य कोपेऽपि योऽयं विनयावलम्बनेन कोपचिह्ननिह्नवस्तन्माधुर्यम्॥

५. सौकुमार्यम्

अनिष्ठुरत्वं यत् प्राहुः सौकुमार्यं तदुच्यते॥ ७५॥

यथा -

सद्यः पुरीपरिसरेऽपि शिरीषमृद्वी
सीता जवात् त्रिचतुराणि पदानि गत्वा।
गन्तव्यमस्ति कियदित्यसकृद् ब्रुवाणा
रामाश्रुणः कृतवती प्रथमावतारम्॥ (१०३)

अत्र सीतायाः पुरीपरिसरेऽपि कियदस्ति गन्तव्यमिति वचनं शृण्वतो रामस्य शिरीषमृदु-तदङ्गावलोकनेनाश्रुणोऽवतारः सौकुमार्यमाह॥

६. अर्थव्यक्तिः

अर्थव्यक्तिः स्वरूपस्य साक्षात्कथनमुच्यते। ७६ कख

यथा -

पृष्ठेषु शङ्खशकलच्छविषु च्छदानां
रेखाभिरङ्कितमलक्तकलोहिताभिः।
गोरोचनाहरितबभ्रुबहिः पलाश-
मामोदते कुमुदमम्भसि पल्वलस्य॥ (१०४)

Here, the description of vernal beauty leaving her innocent childhood behind to begin the activities of youth, keeps the time correctly. [All these phenomena belong to the later months of spring.] Hence there is *samatā*.

4. *Mādhuryam* (Restraint)

75ab. Even in anger etc. the avoidance of sharpness is called '*mādhuryam*' by the learned.

For example:

Sharply lifted though her eyebrows were, her face was bent low; she did direct at me a slight, disquieting smile, but did not speak any harsh words; her eyes were stony with tears controlled, but did not widen into a glower. Thus did my beloved show her anger without giving up decorum. (102)

Here, the subject matter of this verse is the anger of *Vāsavadattā*. Even in that state, her relying on decorum for hiding the signs of anger has *mādhuryam*.

5. *Saukumāryam* (Tenderness)

75cd. Praised by all, the shunning of harshness is called '*saukumāryam*'.

For example:

Having taken a few quick steps, even at the outskirts of the city, *Sītā*, delicate as a *śirīṣa* flower that she was, asked again, 'How much farther have we to go?', causing the first tears to flow from *Rāma's* eyes. (103)

Here, *Rāma's* being moved to tears by a glance at *Sītā's* gentle limbs, delicate as the *śirīṣa*, and by her repeated query, 'How much farther have we to go?', even at the outskirts of the city, is called *saukumāryam*.

6. *Arthavyakti* (Faithful Description)

76ab. Describing the appearance of an object faithfully and exactly is called *arthavyakti*.

For example:

The lily, lined by dye-deep red veins on the back of its petals which are like pieces of conch, and held by sepals, which are yellow (lit. the colour of *gorocanā*), green and brown, is scattering fragrance on the water in the pond. (104)

अत्र कुमुदस्वरूपस्य साक्षादिव प्रतीयमानत्वेन यत् स्पष्टरूपाभिधानम् असावर्थव्यक्तिः ॥

७. कान्तिः

कान्तिर्दीप्तरसत्वं स्यात्। ७६ ग

यथा -

मा गर्वमुद्वह कपोलतले चकास्ति
कान्तस्वहस्तलिखिता मम मञ्जरीति।
अन्यापि किं न सखि भाजनमीदृशीनां
वैरी न चेद् भवति वेपथुरन्तरायः॥ (१०५)

अत्र नायिकायाः सपत्न्यामीर्ष्यानुबन्धेन प्रतिपादितस्य प्रियतमानुरागलक्षणस्य शृङ्गारस्य दीप्तरसत्वं कान्तिः ॥

८. उदारता

भूत्युत्कर्ष उदारता ॥ ७६ ॥

यथा -

प्राणानामनिलेन वृत्तिरुचिता सत्कल्पवृक्षे वने
तोये काञ्चनपद्मरेणुकपिशे पुण्याभिषेकक्रिया।
ध्यानं रत्नशिलागृहेषु विबुधस्त्रीसंनिधौ संयमो
यद्वाञ्छन्ति तपोभिरन्यमुनयस्तस्मिंस्तपस्यन्त्यमी॥ (१०६)

अत्र मारीचाश्रमस्य सत्कल्पवृक्षादिपदैर्वैभवोत्कर्षस्य प्रतिपादनमुदारता॥

९. उदात्तत्वम्

आशयस्य य उत्कर्षस्तदुदात्तत्वमिष्यते। ७७ कख

यथा -

पात्रे पुरोवर्तिनि विश्वनाथे क्षोदीयसि क्ष्मावलये च देये।
व्रीडास्मितं तस्य तदा तदासीच्चमत्कृतो येन स एव देवः॥ (१०७)

Here, the clear description, which as it were brings the picture of the lily before the eyes, is *arthavyakti.*

7. *Kānti* (Flare of Feeling)

76c. The presence of intensified emotion is *kānti.*

For example:

Do not be proud, thinking 'The drawing made by my lover with his own hands is brightly shining on my cheek'. Dear friend, cannot another too share such privileges if her trembling did not prove to be the enemy obstructing the task? (105)

Here, the heightening of the *śṛṅgāra rasa,* in this sequel to the stage of becoming attached to the beloved, namely the jealousy of the heroine towards her rival, is *kānti.* [See Chapter V for the various stages in the development of a rasa - *janma, anubandha* etc.]

8. *Udāratā* (Grandeur)

76d. The display of great fortune is *udāratā.*

For example:

In the forest full of wish-granting trees, these (ascetics) sustain their life on air; in the water which is reddened by the pollen of golden lotuses they perform their sacred ablutions; in houses hewn of gem rocks they practise meditation; in the proximity of celestial women they remain continent. All that other sages aim to attain with their austerities surrounds them, but they pursue austerity. (106)

Here, the magnificence of *Mārīca's* hermitage, established through words like *satkalpavṛkṣa,* is *udāratā.*

9. *Udāttatvam* (Loftiness of Purport)

77ab. The loftiness of the thought expressed is termed *udāttatā.*

For example:

With the Lord of the world Himself standing before him as the beggar, and the circle of earth to be gifted becoming a trifle, he bore such a smile of shame, then, that the Lord Himself was captivated. (107)

अत्र सकलक्ष्मावलयप्रदानेऽपि जातव्रीडतया बलेराशयोत्कर्षप्रतिपादनाद् उदात्तत्वम्॥

१०. ओजः

ओजः स्वाध्यवसायस्य विशेषोऽर्थेषु यो भवेत्॥ ७७॥

यथा -

तान्येव यदि भूतानि ता एव यदि शक्तयः।
ततः परशुरामस्य न प्रतीमः पराभवम्॥ (१०८)

अत्र परशुरामो विजयत एवेत्यस्मिन्नर्थे स्वाध्यवसायप्रतिपादनम् ओजः॥

११. और्जित्यम्

रूढाहङ्कारमौर्जित्यम्। ७८ क

यथा -

उमा वधूर्भवान् दाता याचितार इमे वयम्।
वरः शंभुरलं ह्येष त्वत्कुलोद्भूतये विधिः॥ (१०९)

अत्र इमे वयमिति आत्मान्वितव्रतचर्यादिसमुत्थप्रौढाहङ्कारप्रतिपादनादौर्जित्यम्॥

१२. प्रेयः

प्रेयस्त्वर्थेष्वभीष्टता। ७८ ख

यथा -

रसवदमृतं कः संदेहो मधून्यपि नान्यथा
मधुरमधिकं चूतस्यापि प्रसन्नरसं फलम्।
सकृदपि पुनर्मध्यस्थः सन् रसान्तरविज्ज्नो
वदतु यदिहान्यत् स्वादु स्यात् प्रियादशनच्छदात्॥ (११०)

अत्रामृतप्रभृतिभ्यः प्रियादशनच्छदस्याभीष्टताप्रतिपादनं प्रेयः॥

As *Bali's* shame in bequeathing the entire earth establishes the loftiness of the purport, there is *udāttatvam.*

10. *Ojas* (Determination)

77cd. The high self-determination (described) in striving for goals is '*ojas*'.

For example:

If the actions (of *Rāma*) are the same (as are fit for his human condition), and his powers are the same (as those of human warriors), we do not envisage *Paraśurāma's* defeat. (108)

Here, '*Paraśurāma* will certainly win' conveys determination in the pursuit of ends. This is *ojas.*

11. *Aurjityam* (Self-esteem)

78a. The mature self-esteem (conveyed) is *aurjityam.*

For example:

Umā (*Pārvatī*) is the bride, you (*Himālaya*) are the giver (away in marriage), the suitor is *Śiva*, and we (the sages) are the seekers (of this alliance). Surely this ceremony is sufficient for elevating your race. (109)

Here, as the words 'these, we all' (used by the sages) reveal the sure self-esteem growing from a life of austerity and discipline, there is *aurjityam.*

12. *Preyas* (Preference/Desirability)

78b. The preference/value (expressed) among objects is *preyas.*

For example:

Nectar, no doubt, is sweet; honeys are not otherwise; the mango, ripe and ready with juice, too, is very sweet. Yet, let a man who knows the different kinds of sweetness be impartial for a moment and tell whether, on this earth, there is anything sweeter than the lips of his beloved. (110)

Here, establishing the desirability of the beloved's lips over that of nectar etc. is *preyas.*

१३. सुशब्दता

अदारुणार्थपर्यायो दारुणेषु सुशब्दता ॥ ७८ ॥

यथा -

देवव्रते वाञ्छति दीर्घनिद्रां द्रोणे च कर्णे च यशोऽवशेषे।
लक्ष्मीसहायस्य तवाद्य वत्स वात्सल्यवान् द्रौणिरयं सहायः ॥ (१११)

अत्र मुमूर्षामरणादीनां दारुणार्थानां दीर्घनिद्रां वाञ्छति, यशोऽवशेष इत्यादिभिः सुशब्दैः पर्यायेण भणनं सुशब्दता। सा च मुख्यार्थव्यतिक्रमस्य वाक्यार्थत्वान्न शब्दगुणः ॥

१४. समाधिः

व्याजावलम्बनं यत्तु स समाधिरिति स्मृतः। ७९ कख

यथा -

दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे
तन्वी स्थिता कतिचिदेव पदानि गत्वा।
आसीद्विवृत्तवदना च विमोचयन्ती
शाखासु वल्कलमसक्तमपि द्रुमाणाम् ॥ (११२)

अत्र गमने सति प्रियजनावलोकनाभिलाषिण्याः शकुन्तलाया दर्भाङ्कुरचरणक्षतिवल्कल-व्यासङ्गादिव्याजावलम्बनं समाधिः ॥

१५. सौक्ष्म्यम्

सौक्ष्म्यमित्युच्यते तत्तु यत् सूक्ष्मार्थाभिदर्शनम् ॥ ७९ ॥

यथा -

अन्योन्यसंवलितमांसलदन्तकान्ति
सोल्लासमाविरल[संवलितार्धतारम्][1]।
लीलागृहे प्रतिकलं किलकिञ्चितेषु
व्यावर्तमानविनयं मिथुनं चकास्ति ॥ (११३)

अत्रान्योन्यसंवलितमांसलदन्तकान्तीत्यादिवाक्ये दम्पत्योरनुरागलक्षणस्य सूक्ष्मार्थस्य दर्शनात् सौक्ष्म्यम् ॥

13. *Suśabdatā* (Euphemism)

78cd. Substituting pleasant words in harsh senses is *suśabdatā.*

For example:

Bhīṣma ‹*Devavrata*› desiring to go into eternal slumber, *Droṇa* and *Karṇa* surviving merely in their fame, O Son, with *Lakṣmī* (wealth) alone to aid you! Now this son of *Droṇa* (*Aśvatthāmā*), filled with a father's love, stands by you. (111)

Here the harsh ideas, 'desire for death' and 'death', are expressed in the gentle synonyms 'desiring eternal slumber' and 'remaining in fame'. Hence there is '*suśabdatā*'. And this is not a *śabdaguṇa*, as it is the sense of the sentence that conveys the real purport.

14. *Samādhi* (Pretext)

79ab. (A character's) looking for a pretext is known as *samādhi.*

For example: (*Duṣyanta* to friend)

'Having gone only a few steps, the slender girl stopped all of a sudden, exclaiming, 'My foot is hurt by the grass blade.' Again, she stood with face turned (towards me), 'releasing' her garment which was not entangled in the branches of the trees. (112)

Here, as it is time to leave, *Śakuntalā's* resorting to the ruse of being hurt in the foot by the grass, having her garment entangled etc., out of her desire to look once more at her beloved, is *samādhi.*

15. *Saukṣmyam* (Delicate Import)

79cd. Indicating a delicate import is called *saukṣmyam.*

For example:

The gleam of their teeth mingling as they come together, their eyes half-closed in ecstasy, their cries of delight and laughter resounding in the play house, their restraint leaving, love is shining forth. (113)

Here, in 'the gleam of teeth in mutual contact' etc., the delicate import, namely the fresh love of a young couple, is indicated. This is *saukṣmyam.*

१६. गाम्भीर्यम्

शास्त्रार्थसव्यपेक्षत्वं गाम्भीर्यमभिधीयते। ८० कख

यथा -

मैत्र्यादिचित्तपरिकर्मविदो विधाय
क्लेशप्रहाणमिह लब्धसबीजयोगाः।
ख्यातिं च सत्त्वपुरुषान्यतयाधिगम्य
वाञ्छन्ति तामपि समाधिभृतो निरोद्धुम्॥ (११४)

अत्र मैत्र्यादिपदानां शास्त्रार्थसव्यपेक्षत्वाद् गाम्भीर्यम्॥

१७. विस्तरः

विस्तरोऽर्थविकासः स्यात्। ८० ग

यथा -

संग्रामाङ्गणमागतेन भवता चापे समारोपिते
देवाकर्णय येन येन सहसा यद्यत् समासादितम्।
कोदण्डेन शराः शरैररिशिरस्तेनापि भूमण्डलं
तेन त्वं भवता च कीर्तिरनघा कीर्त्या च सप्ताब्धयः॥ (११५)

अत्र विपक्षवधात् सप्ताब्धिव्यापिनी कीर्तिर्जितेत्येतावतोऽर्थस्य बहुविधं[१] विकासितत्वाद् विस्तरः॥

१८. संक्षेपः

संक्षेपस्तस्य संवृतिः॥ ८०॥

यथा -

श्रूयतां धर्मसर्वस्वं श्रुत्वा चैवावधार्यताम्।
आत्मनः प्रतिकूलानि न परेषां समाचरेत्॥ (११६)

अत्र शास्त्रे विस्तरप्रतिपादितस्य धर्मस्य श्लोकार्धेनोक्तत्वादयमर्थसंकोचः संक्षेपः॥

16. *Gāmbhīryam* (Gravity)

80ab. Requiring the treatise-taught meaning (of the words, for the expression to yield sense) is called *gāmbhīryam.*

For example:

With their knowledge of the *citta-parikarmas* (mind cleansing practices) like *maitrī* (friendship), those who have completely driven away *kleśa* (afflictions), have attained *sabījayoga* (?) here (on earth ?). Having attained the *khyāti* (knowledge) of the difference between *sattva* (pure intelligence) and *puruṣa* (Self), the *samādhi*-bearers (masters of concentration) want to stop even that (*khyāti*). (114)

Here, the meaning of the words *maitrī* etc. taught (in yoga, sāṅkhya and other streams of thought) has to be brought in. Hence there is *gāmbhīryam.*

17. *Vistara* (Expansion)

80c. The expansion of an idea is *vistara.*

For example:

Hear my Lord, what was reached by whom, as soon as you came to the battlefield and strung your bow - by the bow the arrows, by the arrows the enemy's head, by that the earth, by the earth you, by you spotless fame, and by that fame the seven seas. (115)

Here, 'fame crossing the seven seas was earned by destroying the enemy' - this nucleus of sense being expanded in several steps is *vistara.*

18. *Saṃkṣepa* (Condensing)

80d. The condensing of that (an idea) is *saṃkṣepa.*

For example:

The essence of *Dharma* must be heard, and having been heard, it must be kept in mind - Whatever would be adverse to oneself from others, must not be practised towards them. (116)

Here, as *Dharma* which has been set down in detail in *śāstra* has been stated in one half verse, this is *saṃkṣepa*, condensing the purport.

१९. सम्मितत्वम्

शब्दार्थौ यत्र तुल्यौ स्तः संमितत्वं तदुच्यते। ८१ कख

यथा -

इन्दुर्मूर्ध्नि शिवस्य शैलदुहितुर्वक्त्रो नखाङ्कः स्तने
देयाद्वोऽभ्युदयं द्वयं तदुपमामालम्बमानं मिथः।
संवादः प्रणवेन यस्य दलता कायैकतायां तयो-
रूर्ध्वद्वारविचिन्तितेन च हृदि ध्यातः स्वरूपेण च॥ (११७)

अत्र प्रणवलक्षणस्यार्थस्य तुल्यत्वेन यथावद्विभज्य विनिवेशनं संमितत्वम्॥

२०. भाविकत्वम्

साभिप्रायोक्तिविन्यासो भाविकत्वं निगद्यते॥ ८१॥

यथा -

दृष्टिं हे प्रतिवेशिनि क्षणमिहाप्यस्मद्गृहे दास्यसि
प्रायेणास्य शिशोः पिता न विरसाः कौपीरपः पास्यति।
एकाकिन्यपि यामि तद्वरमितः स्रोतस्तमालाकुलं
नीरन्ध्रास्तनुमालिखन्तु जरठच्छेदा नलग्रन्थयः॥ (११८)

अत्र तमालमालावलयितसरित्तीरकृतसंकेतायाः कुलटायाः स्वतनौ भाविनां परपुरुषनखक्षतानां नलग्रन्थ्यालेखव्याजगोपनेन साभिप्रायभणनं भाविकम्॥

२१. गतिः

गतिः सा स्यादवगमो योऽर्थादर्थान्तरस्य तु। ८२कख

यथा -

शुभे कोऽयं वृद्धो गृहपरिवृढः किं तव पिता
न मे भर्ता रात्रौ व्यपगतदृगन्यच्च बधिरः।
हु हुं हुं श्रान्तोऽहं शिशयिषुरिहैवापवरके
क्व यामिन्यां यासि स्वपिहि ननु निर्दशमशके॥ (११९)

अत्र प्रश्नादर्थमवगम्य उत्तरादर्थान्तरावगमो गतिः॥

19. *Sammitatvam* (Balance)

81ab. Where expression and import are equally balanced (divided), that is called *sammitatvam.*

For example:

The moon-curve on *Śiva's* head and the curved nail-mark on *Pārvatī's* breast - may this pair sharing mutual likeness, grant your uplift - the two which, when the two forms become one, resemble the splitting *praṇava* (*Om*), reflected on in the *ūrdhvadvāra* (on the head) and kept in thought in the heart. (117)

Here the purport, namely, *praṇava,* has been equally divided and faithfully presented. Hence there is *sammitatvam.*

20. *Bhāvikatvam* (Intent-laden)

81cd. The choice of expression, with a specific purpose in mind, is termed *bhāvikatvam.*

For example:

My dear neighbour! Do keep an eye for a moment here, on my house too. This child's father will not drink the tasteless water of the well. Better that though alone, I walk to the river by the *tamāla* thicket, and let the hard thorns of the dense *nala* bushes scratch my body all over. (118)

Here the loose woman, called for a tryst in the *tamāla* grove on the river bank, planning to pass off the nail marks by her lover as scratches from the *nala* thorns, utters these words. This is *bhāvikam.*

21. *Gati* (Hinting at Sense)

82ab. When, from one sense, another is gathered, that is *gati.*

For example:

'O fair lady! Who is this old man?' 'The master of the house.' 'Is he your father?' 'No, my husband. His eyesight fails at night. And he is deaf too.' 'Oh! Oh! Oh! I am tired and want to sleep.' 'Where will you go in this night? You may sleep here in the inner room, safe from biting mosquitoes. (119)

Here, having understood the purport of the question, gathering a sense other than (the plain sense of) the answer is *gati.*

२२. रीतिः

रीतिः सा यस्त्विहार्थानामुत्पत्त्यादिक्रियाक्रमः ॥ ८२ ॥

यथा -

प्रथममरुणच्छायस्तावत्ततः कनकप्रभ-
स्तदनु विरहोत्ताम्यत्तन्वीकपोलतलद्युतिः।
प्रभवति पुनर्ध्वान्तध्वंसक्षमः क्षणदामुखे
सरसबिसिनीकन्दच्छेदच्छविर्मृगलाञ्छनः॥ (१२०)

अत्रोदयादारभ्य चन्द्रस्योत्पत्त्यादिक्रियाक्रमो रीतिः॥

२३. उक्तिः

उक्तिर्नाम यदि स्वार्थो भङ्ग्या भव्योऽभिधीयते। ८३ कख

यथा -

त्वमेवंसौन्दर्या स च रुचिरतायाः परिचितः
कलानां सीमानं परमिह युवामेव भजथः।
अपि द्वन्द्वं दिष्ट्या तदिति सुभगे संवदति वा-
मतः शेषं चेत् स्याज्जितमिह तदानीं गुणितया॥ (१२१)

अत्राभीष्टस्य नायकनायिकासंगमस्य भङ्ग्या भणनमुक्तिः॥

२४. प्रौढिः

विवक्षितार्थनिर्वाहः काव्ये प्रौढिरिति स्मृता॥ ८३ ॥

यथा -

त्वद्वक्त्रेन्दुविलोकनाकुलधिया धात्रा त्वदीयां श्रियं
निक्षिप्य प्रतिराजकेषु विदुषां लक्ष्म्या त्वमापूरितः।
तेनैते नियतं दरिद्रति गृहेष्वेषामियं दृश्यते
नैनामाद्रियसे त्वमिच्छसि नु तां त्वामेव सा धावति॥ (१२२)

22. *Rīti* (Order)

82cd. In poetry, the sequential order in the events, the first appearance etc., of the objects (described), is *rīti*.

For example:

Dusky at first, then golden, later, pale like the cheek of a woman wasting in separation, the deer-marked one (moon) becomes capable of destroying the darkness on the face of the night, acquiring the whiteness of a piece of lotus stem. (120)

Here, starting with the action of rising, the step by step progress of the moon, is *rīti*.

23. *Ukti* (Indirect Expression)

83ab. If one's purport is presented with dignity in an indirect manner, it is called *ukti*.

For example:

Endowed with this beauty you are, and a man of taste he is. Both have reached the frontiers of the arts. As pairing is by fortune, if you were to agree on the remaining matters, that will be a victory for merit. (121)

Here, the desire for the union of the hero and heroine being expressed in an indirect way, is *ukti*.

24. *Praudhi* (Completeness)

83cd. In poetry, conveying the intended meaning properly (with economy) is known as *praudhi*.

For example:

(At the time of creating you,) with his mind distracted by gazing at your face-moon, the Creator entrusted all your fortune with the rival royal families, and filled you with the fortune of scholars. So they are always poor and she is seen in these (your?) houses. You do not care for her. You desire her (who is with your enemies). And she too rushes to you. (122)

अत्र त्वद्वक्त्रविलोकनाकुलेन धात्रा त्वदीया लक्ष्मीः शत्रुषु निक्षिप्ता, विदुषां च लक्ष्मीस्त्वयि आरोपिता। अतस्त्वं विपक्षलक्ष्मीमाद्रियसे, सा च त्वामनुधावति। या च विदुषां लक्ष्मीस्तया त्वमापूरितस्तेन ते दरिद्राः, अत एव त्वमेनां नाद्रियसे। इयञ्च त्वद्विद्वद्गेहेष्वेव दृश्यत इत्येतावतः प्रभूतस्यार्थस्यानेकवाक्येन प्रतिपादितत्वात् विवक्षितार्थनिर्वहणं प्रौढिः॥

त्रिविधा दोषगुणाः

पदाद्याश्रितदोषाणां ये चानुकरणादिषु।
गुणत्वापत्तये नित्यं तेऽत्र दोषगुणाः स्मृताः॥ ८४॥

त्रिविधा अपि ते भूयश्चतुर्विंशतिधा बुधैः।
प्रोक्ता यथा गुणत्वेन प्रविभज्य तथोच्यते॥ ८५॥

पददोषाणां गुणीभावः

१. असाधुदोषगुणः

या म्लिष्टम्लेच्छितादीनां पददोषेष्वसाधुता।
निरूपिताऽनुकरणे गुणत्वं सा प्रपद्यते॥ ८६॥

यथा -

उन्नमय्य सकचग्रहमास्यं चुम्बति प्रियतमे हठवृत्त्या।
हुं हु मुञ्च मम मेति च मन्दजल्पितं जयति मानवतीनाम्॥ (१२३)

अत्र हुं हु मम मेत्यसाध्वोरपि म्लिष्टम्लेच्छितयोरनुकरणत्वाद् गुणत्वम्॥

२. अप्रयुक्तदोषगुणः

गुणत्वमप्रयुक्तस्य तथानुकरणे भवेत्। ८७ कख

Here, in a number of (apparently plain, brief ?) statements, much matter has been presented, viz. 'The creator, gazing at your face, bemused, handed over your fortune to your enemies and deposited the scholars' fortune with you. So you care for the enemies' fortune and she too chases you. And the fortune which should be with scholars - you have been filled with her. So they are poor, and you do not care for that fortune. And she is seen in the homes of your scholars only.' This completion of purport is *prauḍhi.*

The Threefold *Doṣaguṇas* (Faults Turned Merits)

84. The faults in words etc., which are presented in imitation/report etc. for effecting merit (in the expression), usually/necessarily, are known as *doṣaguṇas* in poetics.

85. All the three types (of faults) spoken of by the experts under twentyfour heads each, will be presented in their role as merits, in the same order.

Padadoṣas as *Guṇas*

1. *Asādhu Doṣaguṇa*

86. Among the faults of words, the fault of incorrectness, observed in *mliṣṭa* (incompleteness), *mleccha* (indistinctness) etc., becomes an excellence in imitation/faithful representation.

For example:

Raising her face with a lock of her hair in his hand, when the lover kisses insistently, the '*hum, hu, muñca* (leave), *mama* (my), *mā* (don't)' etc. muttered by the offended beloved wins the heart. (123)

Here, *hum hu mama mā,* although incorrect, acqire excellence in the imitation of incompleteness and indistinctness (of the words of protest, proper to the context).

2. *Aprayuktam Doṣaguṇa*

87ab. *Aprayuktam* (usage shunned in poetry) can gain excellence when imitated/reported.

यथा -

दिवं पत्काषिणो यान्ति येऽचीकमतभाषिणः।
पत्काषिणोऽपि नो यान्ति ये वचन्ति प्रयुञ्जते॥ (१२४)

अत्राचीकमत वचन्तीत्यादिपदानां कविभिरप्रयुक्तानामप्यनुकरणत्वाद् गुणत्वम्॥

३. कष्टदोषगुणः

यच्छ्रुतेर्विरसं कष्टं तस्य दुर्वचकादिषु।
गुणत्वमनुमन्यन्ते सानुप्रासस्य सूरयः॥ ८७॥

यथा -

त्वाष्ट्रास्त्वाष्ट्रारिराष्ट्रे न भ्राष्ट्रे नादंष्ट्रिणो जनाः।
धार्तराष्ट्राः सुराष्ट्रे न महाराष्ट्रे न चोष्ट्रिणः॥ (१२५)

अत्र श्रुतिविरसत्वात् कष्टत्वेऽपि दुर्वचकत्वाद् गुणत्वम्॥

४. अनर्थकदोषगुणः

यत्पादपूरणाद्यर्थमनर्थकमुदाहृतम्।
गुणत्वमनुमन्यन्ते तस्यापि यमकादिषु॥ ८८॥

यथा -

योषितामतितरां नखलूनं
गात्रमुज्ज्वलतया न खलूनम्।.....
..बभौ मुखेनाप्रतिमेन काचन
श्रियाधिका[1] तां प्रति मेनका च न॥ (१२६)

अत्र खलु शब्दस्य चशब्दस्य च पादपूरणमात्रेऽपि प्रयोजने यमकत्वाद् गुणत्वम्॥

For example:.

Those who use the phrase *acīkamata* (in poetry ?), reach heaven (somehow), hurting their feet ‹*patkāṣiṇaḥ*›. But those who use *vacanti* cannot reach heaven, even hurting their feet. (124)

Here, even the words *acīkamata, vacanti* etc., which poets normally do not emply, have gained excellence, as the purpose is faithful quotation.

3. *Kaṣṭam Doṣaguṇa*

87cdef. The word which is unpleasant in sound and harsh to the ear, is considered by experts to possess excellence, when, along with others of similar sound, it finds place in difficult-to-utter expressions.

For example:

There are no *tvāṣṭra* demons in the kingdom of their foe (*Indra*) (i.e. in heaven); no toothless people around the nut-roasting pan; no golden swans in *Surāṣṭra*; and no camel keepers in *Mahārāṣṭra.* (125)

Here, although there is hardness (to the ear) because of the unpleasant sound, as the difficult-to-utter quality (intended?) is accomplished, there is excellence.

4. *Anarthakam Doṣaguṇa*

88. That (the word) which is used merely for purposes such as the completion of the verse quarter was termed '*anarthakam*'. The excellence of that too is accepted in *yamakam* etc.

For example:

Excessively nail-scratched ‹*nakha-lūnaṃ*› [by their lovers], the body of those (*Yādava*) women was however not wanting ‹*na khalu ūnaṃ*› in lustre.....

.....One lady had a matchless face ‹*mukhena apratimena kācana*›. Even *Menakā* (the celestial beauty) was not more beautiful than her ‹*menakā ca na*›. (126)

Here, although the words *khalu* and *ca* are generally used for the mere completion of verse quarters, in these instances, as they take part in the *yamakam* ornament, they have excellence.

५. अन्यार्थदोषगुणः

यत्तु रूढिच्युतत्वेन प्रोक्तमन्यार्थसंज्ञितम्।
प्रहेलिकादिषु प्रायो गुणत्वं तस्य युज्यते॥ ८९॥

यथा -

खातयः[१] कनि काले ते स्फातयः स्फार्हवल्गवः।
चन्द्रे साक्षाद्भवन्त्यत्र वायवो मम धारिणः॥ (१२७)

अत्र खातय[१] इत्यादीनां घर्घरिकादौ धृङ श्चानवस्थाने न रूढिः, गूढार्थे तु प्रहेलिकादौ तत्र दुष्यतीति तेषां दोषगुणत्वम्॥

६. अपुष्टार्थदोषगुणः

तुच्छवाच्यमपुष्टार्थमिति यत्प्राक्प्रकाशितम्।
तस्य च्छन्दोऽनुरोधादौ गुणत्वमवधार्यते॥ ९०॥

यथा -

द्विरष्टवर्षाकृतिमेनमर्थिनामुशन्ति कल्पोपपदं महीरुहम्।
यमिन्द्रशब्दार्थनिषूदनं हरेर्हिरण्यपूर्वं कशिपुं प्रचक्षते॥ (१२८)

अत्र द्विरष्टवर्षाकृतिमिति कल्पोपपदं महीरुहमिति हिरण्यपूर्वं कशिपुमित्यस्य तुच्छार्थत्वेऽपि छन्दोऽनुरोधाद् गुणत्वम्॥

७. असमर्थदोषगुणः

प्रतिपादितमादौ यदसमर्थमवाचकम्।
तस्यापि खलु मन्यन्ते गुणत्वं सीत्कृतादिषु॥ ९१॥

यथा -

आशु लङ्घितवतीष्टकराग्रे नीविमर्धमुकुलीकृतदृष्ट्या।
रक्तवैणिककराहततन्त्री[१]मण्डलक्वणितचारु चुकूजे॥ (१२९)

5. *Anyārtham Doṣaguṇa*

89. That (word) which was named *anyārtha*, for its being employed in a sense other than its established conventional meaning, has excellence, generally, in riddles etc.

For example:

O maiden! The captivating sounds of the heavy anklets on your lovely feet are clearly heard. My life-breath is now incapable of staying here. (127)

Here 'anklets', 'not capable of staying' etc., are not the conventional meanings of *khātayaḥ*, *dhṛñ* etc.. In riddles etc. which deal with rare usage, since this is not a fault, these words have defect-turned-into-excellence.

6. *Apuṣṭārtham Doṣaguṇa*

90. The (elaborate) expression of a trivial purport which was earlier labelled '*apuṣṭārtham*', is conceded excellence when it serves the demands of metre or some other need.

For example :

They expect this (king), with a total of twice-eight years (aged sixteen) to be the 'tree' compounded with 'wish-granting' (wish granting tree), for the supplicants.

...whom, the destroyer of the meaning of the very title *Indra* of *Indra*, they call by the name *kaśipu* preceded by *hiraṇya* (*Hiraṇyakaśipu*). (128)

Here, in spite of the meagre substance (compared to the size) of the phrases 'twice-eight year collection', 'tree compounded with wish-granting' and *kaśipu* preceded by *hiraṇya*, as the metre needs them, they have merit.

7. *Asamartham Doṣaguṇa*

91. The word's not expressing the sense in its own capacity was named *asamartham*, but they accept the excellence of that too in the cries of lovers.

For example:

When the lover's fingers quickly went beyond the waist cloth, with half-closed eyes the lady cooed sweetly like the strings plucked by the fingers of the fond lute-player. (129)

अत्र कूजितस्य पक्षिणोऽन्यत्र अवाचकत्वेऽपि कामशास्त्रेऽनुमतत्वाद् गुणत्वम्॥

८. अप्रतीतदोषगुणः

शास्त्रमात्रप्रतीतत्वादप्रतीतं यदुच्यते।
गुणत्वं तस्य तद्विद्यसंभाषादौ विदुर्बुधाः॥ ९२॥

यथा -

सर्वकार्यशरीरेषु [१]मुक्त्वाङ्गस्कन्धपञ्चकम्।
सौगतानामिवात्मान्यो नास्ति मन्त्रो महीभृताम्॥ (१३०)

अत्राङ्गस्कन्धपञ्चकमित्यस्य शास्त्रमात्रप्रसिद्धस्यापि तद्विद्यसंभाषायां गुणत्वम्॥

९. क्लिष्टदोषगुणः

अर्थप्रतीतिकृद्दूरे क्लिष्टं नाम यदुच्यते।
झटित्यर्थप्रतीतौ तद्गुणत्वमनुगच्छति॥ ९३॥

यथा -

अथात्मनः शब्दगुणं गुणज्ञः पदं विमानेन विगाहमानः।...[१]

.....पितुः पदं मध्यममुत्पतन्ती।...[२]

.....काञ्चीगुणस्थानमनिन्दितायाः .... (१३१)

अत्रात्मनः[१] पदं शब्दगुणमिति पितुः पदं मध्यममिति चाकाशविषयाम्[२], काञ्चीगुणस्थानमिति [३]नितम्बविषयामिति सर्वप्रसिद्धेर्झटित्येव प्रतीतिं करोतीति क्लिष्टस्यास्य गुणत्वम्॥

१०. गूढार्थदोषगुणः

अप्रसिद्धार्थसंबन्धं यद्गूढार्थमिति स्मृतम्।
तद्व्याख्यानादिषु प्रायो गुणत्वेन तदिष्यते॥ ९४॥

Here, although 'cooing' belongs to birds and cannot make sense in other places, since it is permitted by the science of love, it has excellence.

8. *Apratītam Doṣaguṇa*

92. That (word) which is called *apratīta* since it is elucidated only in *śāstra* - the experts recognise its merit in contexts such as the dialogues of scholars.

For example:

Just as, for the followers of *Buddha* ‹*Saugatānām*›, in all mortal bodies, leaving the *pañcaskandhas* (the five elements - *rūpa, vedanā, saṅjñā, saṃskāra, vijñāna*), there is no *ātmā* (soul), for the kings, in strategy, apart from the *pañcāṅgas* (the five considerations - *puruṣa, dravya, sampad, deśakālavibhāga, vinipātapratīkāra*), there is no direction. (130)

Here, although established only in *śāstra*, the usage *aṅga-skandha-pañcakam* has merit in this dialogue of experts.

9. *Kliṣṭam Doṣaguṇa*

93. (The usage) which is termed *kliṣṭam* because of the delay in arriving at the sense, gains merit if the meaning is comprehended at once.

For example:

Then (*Rāma,*) the master of virtue, crossing in the aircraft, his own region whose quality is sound....

(*Urvaśī*) soaring in the middle region ruled by her father...

'the girdle-cord place' of the flawless beauty. (131)

Here 'his own region whose quality is sound' and 'the middle region belonging to her father' indicate the sky. 'Place for the girdle cord' is the hip. These phrases are understood at once, because they are popularly known. Hence this complex expression has excellence.

10. *Gūḍhārtham Doṣaguṇa*

94. The usage of a word in its rare sense, which was termed *gūḍhārtham*, is desired in contexts like explanation, where it has merit.

यथा -

अम्हारिसा वि कइणो कइणो हलिबुद्ढसालिपमुहा वि।
मण्डुक्कमक्कडा वि हु होन्ति हरीसप्पसिंहा वि॥ (१३२)

[अस्मादृशा अपि कवयः कवयो हरिवृद्धशालिप्रमुखा अपि।
मण्डूकमर्कटा अपि खलु भवन्ति हरिः सर्पसिंहा अपि॥]

अत्र मण्डूकमर्कटसर्पसिंहेषु अप्रसिद्धप्रयोगत्वाद् गूढस्यापि हरिशब्दस्य स्वयं व्याख्यातत्वाद् गुणत्वम्॥

११. नेयार्थदोषगुणः

नेयार्थं यत् स्वसंकेतक्लृप्तवाच्यं निरूपितम्[१]।
प्रहेलिकादिषु प्राज्ञैस्तद् गुणत्वेन गण्यते॥ ९५॥

यथा -

मोरु कलावे[१] जं वहइ तह णामह सरिणाउ।
उस्सीसा पाअन्तिगओ अणुणत्तिहिं जणु णाउ॥ (१३३)

[मयूरः कलापे[२] यं वहति तस्य नाम्नः सदृशनामा।
उच्छीर्षात् पादान्तगतोऽनुनक्तं यथा नौका॥]

अत्र मयूरबर्हचन्द्रकसंकेतेन कल्पितस्य चन्द्रनाम्नो नेयार्थत्वे प्रहेलिकात्वाद् गुणत्वम्॥

१२. सन्दिग्धदोषगुणः

यदनिश्चयकृत् प्रोक्तं संदिग्धं तद् गुणीभवेत्।
भवेद्विशेषावगमो यदि प्रकरणादिभिः॥ ९६॥

यथा -

....महीभृतः पुत्रवतोऽपि दृष्टिस्तस्मिन्नपत्ये न जगाम तृप्तिम्॥
....स शार्ङ्गचक्रासिगदाब्जपाणिर्मेघच्छविः पातु जगन्ति शौरिः॥ (१३४)

अत्र तस्मिन्नपत्ये इत्यनिश्चितस्याप्यपत्यविशेषस्य संदिग्धत्वेऽपि गौर्यामिति प्रकरणेन गम्यते।

For example: (*Prākṛta*)

The likes of us too are poets; the great *Harivṛddha* and *Śāli* too are poets. The frog and the monkey too are (called) *hari*, so too are the serpent and the lion. (132)

Here, even though it is not commonly used for frog, monkey, serpent and lion, and is therefore obscure, since the word *hari* is itself being explained (as an example to drive home the sense), there is excellence.

11. *Neyārtham Doṣaguṇa*

95. *Neyārtham* which was demonstrated as the making up of sense through indications within the expression, is judged to have merit in riddles etc. by the experts.

For example: (*Prākṛta*)

The peacock bears on its tail something similar to him in name. He has sailed from the head to the foot (of his journey) following the night like a boat. (133)

Here, although the name *candra* (moon) has to be made out from the clue *candraka* (eye)-on-the peacock's tail, since the context is a riddle, there is excellence.

12. *Sandigdham Doṣaguṇa*

96. That indefinite expression which was pronounced '*sandigdha*', gains excellence when, with the help of the context etc., the specific meaning (intended) is comprehended.

For example:

Although blessed with many sons, the Mountain (*Himālaya*) could not satisfy his eyes enough, gazing at that offspring.

May that *Śauri* protect these worlds, who has the lustre of the cloud, and who holds the *Śārṅga* bow, the wheel, the sword, the mace and the lotus in his hands. (134)

Here, although the phrase 'that offspring' does not indicate who the child is and so has the fault of doubt, it is evident from the context that the child referred to is *Gaurī*.

मेघच्छविरित्यस्य च नवश्यामादिपदानुपादानेऽपि शौरिसंबद्धत्वात् नवमेघच्छविर्मेघश्यामच्छविरिति वा विशेषो निश्चीयत इत्यस्यापि गुणत्वम्॥

१३. विरुद्धदोषगुणः

यत्तद्विरुद्धमित्युक्तं विपरीतप्रकल्पनम्।
तथाभूताभिधानेन गुणत्वं प्रतिपद्यते॥ ९७॥

यथा -

अभिधाय तदा तदप्रियं शिशुपालोऽनुशयं परं गतः।
भवतोऽभिमनाः समीहते सरुषः कर्तुमुपेत्य माननाम्॥ (१३५)

अत्र विपरीतार्थकल्पनं विरुद्धत्वेऽपि संध्यर्थविग्रहार्थयोः स्फुटभिन्नार्थत्वेनाभिधानाद् गुणत्वम्॥

१४. अप्रयोजकदोषगुणः

अप्रयोजकमित्युक्तमविशेषविधायकम्।
स्वरूपमात्रे वक्तव्ये तस्यापि गुणतेष्यते॥ ९८॥

यथा -

तेऽप्याकाशमसिश्याममुत्प्लुत्य परमर्षयः....॥
साग्रं वर्षसहस्रं स तपस्तेपे महामनाः॥ (१३६)

अत्रासिश्याममित्याकाशं प्रति साग्रमित्यनेन च वर्षसहस्रं प्रति विशेषानभिधानेऽपि दूरोत्पतनचिरतर-तपश्चरणयोरुपयोगविवक्षायां गुणत्वम्॥

१५. देश्यदोषगुणः

यदव्युत्पत्तिमद्देश्यमिति पूर्वं निरूपितम्।

In the phrase 'lustre of the cloud', the words 'new', 'dark' etc., are missing. But as it is associated wth *Śauri* (*Viṣṇu*), it is certain that it is the 'the lustre of the new cloud' or 'the dark lustre of the cloud' that is being specifically referred to. So this too has excellence.

13. *Viruddham Doṣaguṇa*

97. That which was called *viruddham* for giving rise to the opposite sense, gains excellence when indeed the opposite sense is intended.

For example:

'Having spoken those unpleasant things then, *Śiśupāla* has become very remorseful. In his agitation he wishes to come and offer obeisance to you who have been angered.' (135)

Here, contradiction is possible as the expression can give rise to the opposite purport, ('Having stopped with unpleasant words then, *Śiśupāla* is greatly regretting. With a fearless heart, full of anger, he wishes to come and kill you'). But since the intention is that either the peace-making or the war-making offer can be construed (in this ambiguous message to *Kṛṣṇa*, so that his reaction can decide the issue), there is excellence.

14. *Aprayojakam Doṣaguṇa*

98. Not adding some distinction (through the word employed, to the subject) was called *aprayojakam*. But, when serving to emphasise the nature of the subject, that too has excellence.

For example:

They too, the supreme sages, leaping into the sword-dark sky.....

That great-hearted one practised penance for a total of thousand years. (136)

Here, the phrases 'sword-dark' and 'total' do not add any further distinction to the 'sky' and 'thousand years', respectively. Even so, as they serve the intended purport of 'flying far' and 'doing penance for very long', they have excellence.

15. *Deśyam Doṣaguṇa*

99. That (word) which has no derivation was earlier called *deśya*; but employed in composition by great poets, even that can gain merit.

महाकविनिबद्धं सत्तदप्यत्र गुणीभवेत्॥ ९९॥

यथा -

....षण्डेषूद्दण्डपिण्डीतगरतरलना: प्रापिरे येन वेला-।
मालम्ब्योत्तालतल्लस्फुटितपुटकिनीबन्धवो गन्धवाहा:॥

....पातालप्रतिमल्लगल्लविवरप्रक्षिप्तसप्तार्णवम्....।
....किरन्त: कावेरीलडहलहरीशीकरकणान्... ॥ (१३७)

अत्र तल्लगल्ललडहलहरीप्रभृतीनामव्युत्पत्तिमत्त्वेन देश्यत्वेऽपि महाकविभिरङ्गीकृतत्वाद् गुणत्वम्॥

१६. ग्राम्यदोषगुणा:

ग्राम्यं घृणावदश्लीलामङ्गलार्थं यदीरितम्।
तत्संवीतेषु गुप्तेषु लक्षितेषु न दुष्यति॥ १००॥

(१) अश्लीलम्

तत्र संवीते यथा -

तस्मै हिमाद्रे: प्रयतां तनूजां यतात्मने योजयितुं यतस्व।
योषित्सु तद्वीर्यनिषेकभूमि: सैव क्षमेत्यात्मभुवोपदिष्टम्॥ (१३८)

अत्र तद्वीर्यनिषेकभूमिरिति अश्लीलस्यापि संवीतत्वाद् गुणत्वम्॥

यदाह -

संवीतस्य हि लोकेषु न दोषान्वेषणं क्षमम्।
शिवलिङ्गस्य संस्थाने कस्यासभ्यत्ववासना॥

गुप्ते यथा -

सुदुस्त्यजा यद्यपि जन्मभूमिर्गजैरसंबाधमयांबभूवे.....
स तेऽनुनेय: सुभगोऽभिमानी भगिन्ययं न: प्रथमाभिसंधि: ... (१३९)

For example:

...the fragrance-bearers (winds) shaking the sturdy *piṇḍītagara* (trees), on his reaching the water-bank, were felt as the kin of lotuses opening on the rippling water.

...hiding the seven oceans in the cheek hollows which rival the nether world....

....Spraying drops of water from the pleasant waves of *Kāverī*... (137)

Here, although words like *talla, galla, laḍaha* and *laharī*, of untraceable origin, suffer from *deśyatvam*, since they have been adopted by great poets, they have merit.

16. *Grāmyam Doṣaguṇa*

100. The threefold fault, *grāmyam* (*aślīlam, amaṅgalārtham* and *ghṛṇāvat*), seen earlier, does not remain a defect in instances of *saṃvīta* (publicly accepted), *gupta* (concealed) or *lakṣita* (indicated) usage.

(1) *Aślīlam*

(a) When *saṃvīta*, (*aślīlam* becomes a *guṇa*) as in :

Make the effort to unite the disciplined daughter of *Himālaya* with Him (*Śiva*) who has mastered Himself. She alone among women, is the fit ground for depositing His seed - thus counselled the Self-born (*Brahma*). (138)

Here, 'the ground for depositing his seed', although shame-causing, has merit as it is accepted usage.

As has been said:

It is not possible to fault what is accepted in popular usage. Who will have the impression of indecorousness in the setting up of Śivaliṅga (the symbol of Śiva)?

(b) When *gupta*, (*aślīlam* becomes a *guṇa*) as in :

'Even though it is very difficult to give up the land of one's birth'; 'freed from afflictions by the elephants'; 'Beautiful one! That proud man must be conciliated by you'; Sister! This is our first agreement. (139)

अत्र जन्मभूमिसम्बाधसुभगभगिनीशब्दानाम् अश्लीलार्थान्तरत्वेऽपि प्रथमार्थप्रभावभावनागुप्तत्वाद् गुणत्वम्॥

यदाह -

वस्तुमाहात्म्यगुप्तस्य पदार्थस्य विभावनात्।
भगिनीभगवत्यादि नासभ्यत्वेन भाव्यते॥

लक्षिते यथा -

ब्रह्माण्डकारणं योऽप्सु निदधे बीजमात्मनः।
उपस्थानं करोम्येष तस्मै शेषाहिशायिने॥ (१४०)

अत्र ब्रह्माण्डोपस्थानशब्दयोः असभ्यस्मृतिहेतुत्वेऽप्यन्यत्र लक्षितत्वाद् गुणत्वम्॥

(२) अमङ्गलार्थम्

एवमशस्तादीनामपि गुणत्वम्।

यथा -

भद्रे मारि प्रशस्तं वद सदसि मुदा नृत्य[१] कृत्ये मुहूर्तं
मृत्यो रत्नैश्चतुष्कं विरचय रचयारात्रिकं कालरात्रि।
चामुण्डे मुण्डमालामुपनय विनयस्वायतां भैरवीर्ष्या-
मेवं देवे भवानीं वदति परिजनव्याहृतिस्त्रायतां वः॥ (१४१)

अत्र मारीकृत्यादीनामपि पदानां समस्तमङ्गलायतनस्य भगवतो विश्वेश्वरस्य संबन्धेनोक्तत्वाद् गुणत्वम्॥

यथा वा -

सत्पक्षा मधुरगिरः प्रसाधिताशा मदोद्धतारम्भाः।
निपतन्ति धार्तराष्ट्राः कालवशान्मेदिनीपृष्ठे॥ (१४२)

अत्र धार्तराष्ट्राः कालवशात् मेदिनीपृष्ठे निपतन्ति इत्यस्य अमङ्गलार्थान्तरत्वेऽपि 'हंसानहं धार्त्तराष्ट्रानिति व्यपदिशामि' इति वक्ष्यमाणवाक्यान्तरगुप्तत्वाद् गुणत्वम्॥

यथा च -

Here the words *janmabhūmi, sambādha, subhagā* and *bhaginī* have another indecorous sense. But the impact of the first meaning shuts it from thought and so there is excellence.

As has been said :

As the importance of the primary sense shuts the mind to the indecorous sense, the words bhaginī, bhagavatī etc. do not appear indecorous.

(c) When *lakṣita*, (*aślīlam* becomes a *guṇa*) as in :

He who placed His seed, the cause of the universe, in the waters, to Him reclining on the Serpent *Śēṣa*, I offer worship. (140)

Here, the words *brahmāṇḍa* and *upasthāna* can cause the memory of another indecorous sense, but they indicate these other senses, so there is excellence.

(2) *Amaṅgalārtham*

In this way *aśasta* (inauspicious) etc. too gain excellence.

(a) For example:

O goddess *Mārī*, utter the praise; O goddess *Kṛtyā*, dance awhile in the court with delight. O Death, build a platform with precious gems. O *Kālarātrī*, prepare *ārātrikaṃ* (the light) for offering. O *Cāmuṇḍā*, bring a garland of skulls. O *Bhairavī*, bring your own envy. May such calls of the attendants, as the Lord (*Śiva*) is talking to Pārvatī, protect you. (141)

Here, *mārī, kṛtyā* and other words have inauspicious meanings but have the good sense here as they are being related with God, the Lord of the universe, who is the repository of all auspicious things.

(b) Or for example:

The swans with great wings and sweet voices, who are decorating the directions, flying with wild joy, when the time comes, are descending to the earth. (142)

Here *dhārtarāṣṭrāḥ kālavaśāt medinīpṛṣṭhe nipatanti* has another inauspicious meaning (viz. 'the sons of *Dhṛtarāṣṭra*, overtaken by death, are falling on the ground'). But it is covered by the sentence which will be spoken next (by the *sūtradhāra*), viz. 'I am referring to the swans by the word *dhārtarāṣṭras*'. Hence there is excellence.

कोऽभिप्रेतः सुसंस्थानस्तस्या इति न निश्चयः।
आशापिशाचिकैषा तु कुमारी मां वरिष्यति॥ (१४३)

अत्र अभिप्रेतसुसंस्थानाशापिशाचिकाकुमारीति पदानामशस्तस्मृतिहेतूनामपि लोकैरन्यत्र लक्षितत्वाद् गुणत्वम्॥

(३) घृणावत्

एवं घृणावदर्थादीनामपि गुणत्वम्।

तत्र घृणावतो यथा -

पद्मान्यर्कांशुनिष्ठ्यूताः पीत्वा पावकविप्रुषः।
भूयो वमन्तीव मुखैरुद्गीर्णारुणरेणुभिः॥ (१४४)

अत्र -

निष्ठ्यूतोद्गीर्णवान्तादिगौणवृत्तिव्यपाश्रयम्।
अतिसुन्दरमन्यत्तु ग्राम्यकक्षां विगाहते॥

घृणावदर्थान्तरस्य यथा -

कामिनीगण्डनिस्यन्दबिन्दु[1]रिन्दुर्मतो मम।
अन्यथा कथमेतस्य जगदुद्द्योतिनी द्युतिः॥ (१४५)

अत्र रागातिशयहेतुभूतयोः कामिनीकपोलचन्द्रमसोः स्वरूपभावनामाहात्म्येनार्थान्तरभावना गुप्तेति गण्डनिस्यन्दबिन्दु[1]रित्यस्य घृणावदर्थान्तरस्यापि न दोषत्वम्[2]॥

घृणावत्स्मृतिहेतुर्यथा -

विपूयरशनावन्तः पलाशाषाढधारिणः।
ब्रह्मवर्चस्विनो यान्ति द्विजपोगण्डका इमे॥ (१४६)

अत्र विपूयपलाशब्रह्मवर्चसपोगण्डशब्दानां घृणावत्स्मृतिहेतुत्वेऽप्यत्र[1] लक्षितत्वाद् अदोषत्वम्॥

एवमन्यदपि द्रष्टव्यम्। अत्र च -

(c) Or for example:

It is not certain which well-built one is to her liking. The virgin goddess *Āśāpiśācikā* (Hope?) will choose me. (143)

Here *abhipreta, susaṃsthāna, āśāpiśācikā,* and *kumārī* - these words bring to mind inauspicious meanings [corpse, death, ghoul, pox], but in common parlance they indicate these other meanings. Hence there is excellence.

(3) *Ghṛṇāvat*

In the same way, words with disgusting meaning also come to have excellence.

(a) Of these, *ghṛṇāvat's* (becoming *guṇa* is) as in :

The lotuses, having drunk the sparks of fire spat by the sun's rays, are as if spewing them out again with their mouths in the red pollen brought out. (144)

Here -

The employment of (the words) niṣṭhyūta, udgīrṇa, vānta etc. in their secondary sense gains great beauty. The other (literal) usage reaches the level of vulgarity.

(b) *Ghṛṇāvadarthāntara's* (gaining excellence is) as in :

I think the moon is the drop of sweat flowing from the cheek of a beautiful woman. Else, how could it possess the lustre to illuminate the world? (145)

Here, the importance of the sense related to the appearance of the beloved's cheek and the moon, both of which intensify love, does not allow any other sense to come to the fore and so, even though the expression '*gaṇḍaniṣyandabindu*' has another unpleasant sense, it does not have any blemish here.

(c) *Ghṛṇāvatsmṛtihetu's* (becoming *guṇa* is) as in :

Wearing a waist band of *mūñja,* carrying the *palāśa* staff, glowing with spiritual light, these *brāhmaṇa* boys are going. (146)

Here, although the words *vipūya, palāśa, brahmavarcas, poganda,* cause memories of disgusting things, since they indicate the sense here, they are not faulty.

किंचिदाश्रयसंबन्धाद्धत्ते शोभामसाध्वपि।
कान्ताविलोकने[1] न्यस्तं मलीमसमिवाञ्जनम्॥ १०१॥

तद्यथा -

अन्त्रप्रोतबृहत्कपालनलकक्रूरक्वणत्कङ्कण-
प्रायप्रेङ्खितभूरिभूषणरवैराघोषयन्त्यम्बरम्।
पीतच्छर्दितरक्तकर्दमघनप्राग्भारघोरोल्लस-
द्व्यालोलस्तनभारभैरववपुर्दर्पोद्धतं धावति॥ (१४७)

अत्राश्रयस्य बीभत्सरसोचितत्वाद् अदोषः॥

संनिवेशवशात्किंचिद्विरुद्धमपि शोभते।
नीलं पलाशमाबद्धमन्तराले स्रजामिव॥ १०२॥

तद्यथा -

अन्त्रैः कल्पितमङ्गलप्रतिसराः स्त्रीहस्तरक्तोत्पल-
व्यक्तोत्तंसभृतः पिनह्य सहसा हृत्पुण्डरीकस्रजः।
एताः शोणितपङ्ककुङ्कुमजुषः संभूय कान्तैः पिब-
न्त्यस्थिस्नेहसुराः कपालचषकैः प्रीताः पिशाचाङ्गनाः॥ (१४८)

अत्र शृङ्गारिणो हि जगदपि शृङ्गारमयं पश्यन्तीति बीभत्सरसेऽपि माधवेन अन्त्रादिपदानामन्तरालेषु निवेशितानां मङ्गलप्रतिसरादिपदानामदोषः॥

अश्लीलादेरमी भेदा भिद्यन्ते यत् त्रिधा त्रिधा।
भवन्ति नव तेनैते पूर्वोक्ता दश पञ्च च॥ १०३॥

चतुर्विंशतिरित्येषा प्रोक्ता पदसमाश्रया।
समासात्पूर्वनिर्दिष्टदोषाणां गुणक्लृप्तये॥ १०४॥

इत्येतत्पददोषाणामदोषत्वमुदीरितम्। १०५ कख

Similarly others (circumstances turning faults into merits) should be examined. And in this context -

101. Even a fault gains beauty in relation to the *āśraya* (chief character depicted in a *rasa* situation), like the black collyrium lining the eyes of the beautiful woman.

For example:

Filling the sky with the loud sounds from the clashing of the huge skulls strung on guts, like the clang of precious bangles, intoxicated with pride she is running, looking awesome with heavy breasts lolling, the sinister red blood which she drank and spewed out remaining congealed on her front. (147)

Here, as the character is being described to evoke the *bībhatsa* (disgustful) *rasa*, there is no blemish.

102. Due to the effect of the context in which it is placed, even the matter which is opposed to the matter on hand becomes beautiful, like the dark *palāśa* leaf strung in a garland between flowers.

As for example:

Wearing the entrails as their auspicious marriage strings, and the dead women's red hand-lotuses as ear rings, marking their foreheads with the *kuṅkuma* of blood, the demonesses are, in great glee, wearing garlands of heart-lotuses, and are drinking the wine in the form of the marrow oozing from the bones, in skulls serving as glasses, in the company of their husbands. (148)

Here, as lovers 'see the whole world as filled with love', even in this *bībhatsa rasa* context, *Mādhava's* placing the words 'auspicious marriage string' etc. between the words 'entrails' etc. (in this speech), has no blemish.

103. As *aślīlam* etc.(the three modes of *grāmyam*) are divided into three types each, they number nine. Before coming to them we counted fifteen (faults).

104. Thus, in elucidating the transformation into merits of all those (features which were) previously shown to be faults, the twenty four admitted by words have been explained.

वाक्यदोषाणां गुणीभावः

इदानीं वाक्यदोषाणां गुणत्वमभिधीयते ॥ १०५ ॥

१. शब्दहीनदोषगुणः

तत्र शब्दविहीनस्य विवक्षावशतः क्वचित्।
निसर्गसुन्दरत्वेन गुणत्वं परिकल्प्यते ॥ १०६ ॥

यथा -

आक्षिपन्त्यरविन्दानि मुग्धे तव मुखच्छविम्।
कोशदण्डसमग्राणां किमेषां खलु दुष्करम् ॥ (१४९)

अत्र 'न लोकाव्ययनिष्ठाखलर्थतृनाम्' इति कर्तृकर्मणोः षष्ठीप्रतिषेधे किमेषां दुष्करमित्यपभाषणेऽपि संबन्धमात्रविवक्षातो गुणत्वम्।

यदाह -

इदं हि शास्त्रमाहात्म्यदर्शनालसचेतसाम्।
अपभाषणवद् भाति न च सौभाग्यमुज्झति ॥

२. क्रमभ्रष्टदोषगुणः

यत्नः संबन्धनिर्ज्ञान[1]हेतुः कोऽपि कृतो यदि।
क्रमलङ्घनमप्याहुर्न दोषं[2] सूरयो यथा ॥ १०७ ॥

बन्धुत्यागस्तनुत्यागो देशत्याग इति त्रिषु।
आद्यन्तावायतक्लेशौ मध्यमः क्षणिकज्वरः ॥ (१५०)

आद्यन्तौ मध्यम इति संबन्धिनिर्ज्ञान[1]हेतोर्विधानान्न शाब्दक्रमलङ्घनं दोषः। वक्तुश्च बन्धुत्यागदेशत्यागयोस्तनुत्यागाद् गरीयस्त्वेनाभिमतत्वादित्यर्थक्रमलङ्घनस्यापि गुणत्वम् ॥

105ab. In this way the faultlessness of word faults has been explained.

Vākyadoṣāṇām Guṇībhava

105cd. Now the gaining of excellence by the sentence-defects will be described.

1. *Śabdahīnam Doṣaguṇa*

106. At times a wrong construction acquires excellence because of its natural charm in a spontaneous outburst.

For example:

O innocent one! These lotuses are vying with the beauty of your face. What indeed is difficult to accomplish for them, endowed as they are with petals/treasure, and stalk/staff ? (149)

Here the rule *na lokāvyayaniṣṭhākhalarthatṛnām* has barred the use of the sixth case ending which has been sanctioned by the earlier rule *kartṛkarmaṇoḥ*. So *kimeṣām duṣkaram* is wrong construction, but as it is intended only for relating all conquering actions as the possessions of the lotuses, i.e., to question 'what achievement of theirs is difficult ?', it has excellence.

As has been said:

This strikes one as a wrong usage indulged in by minds which are too lazy to look into the vast body of codes (governing the use of language). But it has not lost its beauty.

2. *Kramabhraṣṭam Doṣaguṇa*

107. If some effort has been made to maintain the intended connection, even the breaking of sequence is not considered a fault by the experts. As in :

Parting from one's kinsmen, giving up one's body, leaving one's country - of these three, the first and last are lasting pains, the middle one is momentary agony. (150)

३. विसन्धिदोषगुणः

विरूपसंधि यत्पूर्वं विसंधि च निरूपितम्।
न च दुर्वचके प्रायः प्रगृह्यादौ च दुष्यति॥ १०८॥

तत्र दुर्वचके विरूपसंधिर्यथा -

जयन्ति वर्षास्विति भर्गदुर्गयोः सुदुर्वचा दुर्वचकप्रयुक्तयः।
अभेण्नगोड्जे खमपोग्रभोग्ररुग्ध्रुड्भ्रमब्रुण्मुखि सध्र्यगेधि नः॥ (१५१)

अत्रोत्तरार्धस्य विरूपसंधित्वेऽपि दुर्वचकत्वेन कलाविद्भिरादृतत्वाद् गुणत्वम्॥

यदाहुः -

शुकस्त्रीबालमूर्खाणां मुखसंस्कारसिद्धये।
प्रहासाय च गोष्ठीषु वाच्या दुर्वचकादयः॥

प्रगृह्यादौ विगतसंधिर्यथा -

कमले इव लोचने इमे अनुबध्नाति विलासपद्धतिः।
स इतोऽब्दऋतावृतप्रियो न ऋचस्त्वं न यजूंषि ऊहसे॥ (१५२)

अत्र विसंधेः प्रगृह्यादिहेतुकत्वाद् गुणत्वम्॥

यदाह -

न संहितां विवक्षामीत्यसंधानं पदेषु यत्।
तद्विसंधीति निर्दिष्टं न प्रगृह्यादिहेतुकम्॥

'The first and last, the middle one' - this order has been adopted for identifying the terms related. So the break in sequence in the expression is not a fault (causing confusion). For the speaker, the sacrifice of kinsmen and country has relatively greater gravity than the sacrifice of the body. Consequently this violation of (the numerical) order in the purport too has excellence. [See note.]

3. *Visandhi Doṣaguṇa*

108.The (fault of) *virūpa* (ugly) *sandhi* (coalescence) and lack of *sandhi* which was demonstrated earlier does not remain a fault in *durvacaka* (difficult-to-utter statements) and *pragṛhya* etc. (which are exempted from *sandhi*).

There, *virūpa-sandhi* in *durvacaka* is as follows :

The very difficult to utter *durvacakas* exchanged by *Śiva* and *Pārvatī* during the rains win (the heart). 'O Daughter of the Mountain! The sky has become as if bereft of the moon! O lotus-faced one! The rain cloud has destroyed the powerful glare of the sun.' 'Then become my companion.' (151)

Here, in the second half, although there is ugly coalescence, since the difficult-to-utter quality is appreciated by connoisseurs, it has merit.

As has been said -

Durvacakas must be uttered for bringing clarity to the speech of the parrot, woman, child and fool, and to provoke laughter in assemblies.

In *pragṛhya* etc. the lack of *sandhi* is as in :

The way of sport pursues these two eyes resembling two lotuses. Wherefore, with the year going by, you who are fond of order are heeding neither the sacred verses of *ṛg-veda* nor those of *yajur-veda.* (152)

Here, the absence of *sandhi* is effected by (the rules of grammar barring the coalescence of the ensuing word with a word defined as) *pragṛhya,* and other circumstances (named by grammar). Hence there is merit.

As has been said :

When the phonetic joining of words is not done, it is called visandhi if the poet's whim is responsible, but not if pragṛhya etc. dictate this.

४. पुनरुक्तिमद्दोषगुणः

अनुकम्पाद्यतिशयो यदि कश्चिद्विवक्ष्यते।
न दोषः पुनरुक्तेऽपि प्रत्युतेयमलंक्रिया॥ १०९॥

यथा -

हन्यते सा वरारोहा स्मरेणाकाण्डवैरिणा।
हन्यते चारुसर्वाङ्गी हन्यते मञ्जुभाषिणी॥ (१५३)

अत्र हन्यते हन्यत इति शब्दपुनरुक्तम्, चारुसर्वाङ्गी वरारोहेत्यर्थपुनरुक्तम्। तदुभयमप्यनुकम्पाद्यतिशयविवक्षायामदोष इति गुणत्वम्॥

५. व्याकीर्णदोषगुणः

पदानां व्युत्क्रमो यत्र क्रमेण व्युत्क्रमेण वा।
तद्व्याकीर्णं विदुस्तस्य न दोषः क्वापि तद्यथा॥ ११०॥

जुगुप्सत स्मैनमदुष्टभावं मैवं भवानक्षतसाधुवृत्तः।
इतीव वाचो निगृहीतकण्ठैः प्राणैररुध्यन्त महर्षिसूनोः॥ (१५४)

अत्र मा स्म जुगुप्सतेति वक्तव्ये जुगुप्सत स्मैनमदुष्टभावं मैवमिति पदव्यतिक्रमस्य 'व्यस्तेऽपीच्छन्ति केचित्' इति लुङ्लङोर्विशेषलक्षणत्वाद् गुणत्वम्॥

६. सङ्कीर्णदोषगुणः

पर्यायेण द्वयोर्यत्र वाक्यं प्रश्नोत्तरादिषु।
संकीर्णं तत्र दोषाय वाकोवाक्यविदो[1] विदुः॥ १११॥

यथा -

बाले नाथ विमुञ्च मानिनि रुषं रोषान्मया किं कृतं
खेदोऽस्मासु न मेऽपराध्यति भवान्सर्वेऽपराधा मयि।
तत्किं रोदिषि गद्गदेन वचसा कस्याग्रतो रुद्यते
नन्वेतन्मम का तवास्मि दयिता नास्मीत्यतो रुद्यते॥ (१५५)

4. *Punaruktimat Doṣaguṇa*

109. If an excess of compassion or other feeling is intended to be conveyed, even in repetition there is no fault. Instead it makes the expression more effective.

For example:

The lovely-hipped one is being killed by *Madana ‹smara›* suddenly turning into an enemy. Beautiful in each limb, she is being killed. The sweet-spoken one is being killed. (153)

Here, in *hanyate* ('is being killed') there is word-repetition; in *cārusarvāṅgī* and *varārohā*, there is sense-repetition. As an excess of pity is desired to be conveyed, both cease to be faults and gain merit.

5. *Vyākīrṇam Doṣaguṇa*

110. When there is a break in the proper order of words, either forward or backward, that is known as *vyākīrṇam*. In some instances it is not a fault. That is as in :

'You who have never harmed pious lives, must not indeed censure this person who has done no harm.' Words like these stood choked at his throat as the sage's son breathed his last. (154)

Here, it should have been *mā sma jugupsata*; instead, we have *jugupsata smainamaduṣṭabhāvam maivam*. But the prescription of *luṅ* and *laṅ* (the two past tense affixes, in prohibition with '*mā sma*') is specific, and as 'some approve of their separate occurrence too', this deranged word order has merit.

6. *Saṅkīrṇam Doṣaguṇa*

111. Where the expression becomes mixed up ‹*saṅkīrṇam*›, because of two persons speaking alternately in the question-answer or some such mode, the experts of *vākovākyam* do not consider it as a blemish.

For example:

'Dear girl!' 'Yes, my lord!', 'Proud one, give up your anger.' 'What have I achieved by my anger?' 'You have made me sad.' 'You have not wronged me? In fact, all the faults are in me only.' 'Then why are you crying in that choked voice ?' 'Before whom am I crying ?' 'Before me, of course.' 'Who am I to you ?' 'My beloved.' 'I am not that and that is why I am crying.' (155)

अत्र संकीर्णत्वेऽपि वाकोवाक्यत्वान्न दोषः ॥

७. अपददोषगुणः

प्रकृतिस्थादिभेदेन ग्राम्यादिभिदयापि[१] वा।
अपदं तस्य चानुज्ञा भाषाचित्रे विधीयते॥ ११२॥

यथा –

हातो जो ज्जलदेउ नैव मदनः साक्षादयं भूतले
तत्किं दीसइ सच्चमा हतवपुः कामः किल श्रूयते।
ऐ दूए किअलेउ भूतपतिना गौरीविवाहोत्सवे
ऐसें सच्चुजिवोल्लु हस्तकटकः किं दर्पणेनेक्ष्यते॥ (१५६)

अत्र ग्राम्यः प्रष्टा नगरमागतो राजानं दृष्ट्वा ग्राम्यैः प्रकृतिस्थैरेव वा पदैः प्राकृतेन पृच्छति – हातो जो ज्जलदेउ इति। नागरश्च तमनुजिघृक्षुरुपनागरैः कोमलैर्वा पदैः सवक्रोक्ति प्रत्याचष्टे – नैव मदनः साक्षादयं भूतले इति।

अथ ग्राम्य आहितप्रतिभः पूर्वपदानुरोधादर्धप्राकृतेनैव ग्राम्योपनागरैः प्रकृतिस्थकोमलैर्वा पदैस्तमुपालभते – तत् किं दीसइ सच्चमा हतवपुः कामः किल श्रूयत इति। अथ नागरो ज्ञाततत्प्रावीण्यस्तत्पदानुरोधादेव अर्धप्राकृतेन ग्राम्योपनागरनागरैः प्रकृतिस्थकोमलकठोरैर्वा पदैः समाधत्ते – ऐ दूए किअलेउ भूतपतिना गौरीविवाहोत्सवे इति।

अथ ग्राम्यः श्लोकसमाप्तेः पादस्य तदुत्तरस्य चानुरोधाद् ग्राम्याणि प्रकृतिस्थानि वा त्रिचतुराणि पदानि प्राकृतेनोक्त्वा पादार्धं एव तिष्ठति-ऐसें सच्चुजिवोल्लु इति। अथ नागरो जितकाशी ग्राम्योपनागरनागरैः प्रकृतिस्थकोमलकठोरैरेव पदैः श्लोकमुत्तरञ्च पूरयति, हस्तकटकः किं दर्पणेनेक्ष्यते इति।

Here even though the sentences are entangled, since this is in the nature of *vākovākyam*, no harm is done.

7. *Apadam Doṣaguṇa*

112. The fault *apadaṃ* comes about through varying the use of the *prakṛtistha* etc., or the *grāmya* etc. classes of words (in the same expression). In variegated presentation of language it is permitted.

For example:

'Is this the Lord of the Waters whom I see here?' 'No, this is *Madana* himself on earth.' 'But how is he visible? Truly have we heard it said that *Madana's* body was destroyed.' 'This is a second one created by Lord *Śiva* on the festive occasion of *Gaurī's* marriage.' 'Are you telling the truth?' 'Is the bracelet on the wrist seen with the help of a mirror?' (156)

Here the questioner is a villager who has come to the city. Seeing the king, he asks (a city man) in *Prākṛta*, using fully *grāmya* or *prakṛtistha* words - Is that the Lord of the Waters (*Indra*) whom we see there? The city man wishing to tease him, answers in a quibbling way, using *upanāgara* or *komala* words - Not at all, this is *Madana* incarnate on earth.

Then the villager, having become brighter, in line with the previous words, using half-*Prākṛta* itself, with words which are *grāmya* and *upanāgara*, or (in other words,) *prakṛtistha* and *komala*, tauntingly asks him - How is it that he can be seen, when it is generally believed that *Madana's* body was destroyed? Realising the man's sharpness the city man too, responding to the choice of words, explains in half-*Prākṛta*, using *grāmya*, *upanāgara* and *nāgara*, or (in other words,) *prakṛtistha*, *komala* and *kaṭhora* words - 'This is a second *Madana* created by *Śiva* on the festive occasion of his marriage with *Gaurī*.'

The villager, keeping in mind that the verse must end and there must be room for a reply, using *Prākṛta*, utters three or four *grāmya* or *prakṛtistha* words, and stops in the middle of the quarter - 'Is that so. Are you telling the truth?' Then, desiring to win, the city man uses *prakṛtistha*, *komala* and *kaṭhora* words, i.e., *grāmya*, *upanāgara* and *nāgara* words and completes the verse as well as the answer - 'Does the bracelet have to be seen with a mirror?'

तत्र च प्राकृतानां सर्वेषामपि ग्राम्यत्वम्। प्रष्टुः संस्कृतपदेषु वपुरित्युपनागरं शेषाणि ग्राम्याणि, प्रतिवक्तुश्च हस्तविवाहगौरीपदानि ग्राम्याणि, भूतपतिनेति नागरम्, शेषाण्युपनागराणि। तदिदमीदृशि प्रमेये तथैवोपक्रमादेतन्न दुष्यति॥

८. वाक्यगर्भितदोषगुणः

वाक्यान्तरसगर्भं यद्वाक्यं तद्वाक्यगर्भितम्।
रसान्तरतिरस्कारे तदिष्टं नेष्टमन्यथा॥ ११३॥

यथा -

दिङ्मातङ्गघटाविभक्तचतुराघाटा मही साध्यते
सिद्धा सा च वदन्त एव हि वयं रोमाञ्चिताः पश्यत।
विप्राय प्रतिपाद्यते किमपरं रामाय तस्मै नमो
यस्मादाविरभूत्कथाद्भुतमिदं यत्रैव चास्तं गतम्॥ (१५७)

अत्र यथोक्ता मही साध्यते, सिद्धा च सा विप्राय प्रतिपाद्यते इति वक्तव्ये, येयं वीराद्भुतरसवशप्रवृत्तेन, वदन्त एव हि वयं रोमाञ्चिताः पश्यत इति वाक्येन प्रकृतवाक्योक्तेरसमाप्तावेव विप्रायेत्यादिपदविच्छित्तिः, सा रसान्तरतिरस्कृतिरित्युच्यते।

तथा चेदं वाक्यान्तरसगर्भमपि वाक्यं न दोषाय भवति॥

९,१०. भिन्नलिङ्गवचनदोषगुणौ

यद्भिन्नलिङ्गमित्युक्तं विभिन्नवचनं च यत्।
उपमादूषणं तन्न यत्रोद्वेगो न धीमताम्॥ ११४॥

यथा -

अन्यदा भूषणं पुंसः शमो लज्जेव योषितः।
पराक्रमः परिभवे वैयात्यं सुरतेष्विव॥ (१५८)

In this verse, all the *Prākṛta* words are *grāmya*. In the *Saṃskṛta* words of the questioner, only the word *vapuḥ* is *upanāgara*; the rest are *grāmya*. In the words of the person answering, the words *hasta*, *vivāha* and *gaurī* are *grāmya*. *Bhūtapatinā* is *nāgara*; and the rest are *upanāgara*. With the subject being of this kind, the varying has been done from the beginning, so it is not faulty.

8. *Vākyagarbhitam Doṣaguṇa*

113. The sentence which has another sentence inlaid in it, is *vākyagarbhitam*. It is allowed only when the other mood (the mood of the included sentence) is subordinate (to the mood of the main sentence), not otherwise.

For example:

The earth bounded by the four quarters lined with their elephants, is conquered. And conquered - saying this, see! Our body is thrilling - it is given away to the *brāhmaṇa*. What else can we give but our obeisance to that *Rāma* in whom has arisen this wondrous tale and in whom it has ended. (157)

Here, what is to be conveyed is that the earth of the given description was won, and having been won, it was given away to the *brāhmaṇa*. But, from the speaker's being overcome by the *vīrādbhuta rasa* (wonder at valour), another sentence, 'See, even while uttering this our hair stands on end' has burst forth, even before the main sentence could be completed, separating out the words - 'for the *brāhmaṇa*...etc.' This is called 'inclusion of another *rasa*' (in a subordinate position). And so this sentence is not harmed even by holding another sentence within.

9,10. *Bhinnaliṅgam, Bhinnavacanam Doṣaguṇas*

114. The usage termed *bhinnaliṅgam*, and then again, *bhinnavacanam*, does not render the *upamā* faulty, if discerning minds do not experience discomfort.

For example:

At other times, the ornament for a man is quietude, as shyness is for a woman. At the time of defeat, courage (is his adornment), as boldness (is hers) in the love modes. (158)

अत्र पुंसो योषित इव, शमो लज्जेव, पराक्रमो वैयात्यमिवेति लिङ्गभेदः। परिभवे सुरतेष्विवेति तु लिङ्गभेदो वचनभेदश्च दृश्यते। स चैषामेव परस्परमुपमानोपमेयभावविवक्षायां पर्यायान्तराभावादन्यथा कर्तुमशक्यमिति सहृदयहृदयानुद्वेजकत्वात् न दुष्यतीति दोषस्यापि गुणत्वम्। तदिदं द्वयोरपि एकमुदाहरणम्॥

अथ भिन्नलिङ्गस्यैव यथा -

यस्य त्रिवर्गशून्यानि दिनान्यायान्ति यान्ति च।
स लोहकारभस्त्रेव श्वसन्नपि न जीवति॥ (१५९)

अत्र प्राग्वदेव पर्यायान्तराभावात् स लोहकारभस्त्रेवेति लिङ्गभेदस्य न दोषः॥

भिन्नवचनस्य यथा -

प्राज्यप्रभावः प्रभवो धर्मस्यास्तरजस्तमाः।
मुक्तात्मानः शिवं नेमिरन्येऽपि ददतां जिनाः॥ (१६०)

अत्र नेमिरन्येऽपि इति वचनभेददोषेऽपि ददतामिति क्रियापदादेर्वचनश्लेषमाहात्म्याद् गुणत्वम्।

न चेदं वाच्यम् - अत्रेवादिर्न विद्यत इति नोपमात्वम्। इवस्यापिना समुच्चयार्थेन तुल्यधर्माणां तु धर्मस्य प्रभव इत्यादिभिर्वचनश्लेषैर्विषयापहारात्। यथा अग्रतो द्योतकलोप उपमायाम् 'कोमलापाटलौ तन्वि पल्लवश्चाधरश्च ते।

नन्वेषोऽपि श्लेषः कस्मान्न भवति। उच्यते। यत्र द्वयोः सदृशयोरभिधानं स श्लेषः। यत्र सदृशात् सदृशप्रतिपत्तिस्तदुपमानम्। यत्र द्वयोः सादृश्यमभिधीयते प्रतीयते वा सोपमेति प्रबन्धेनाग्रे वक्ष्यामः।

Here, in 'for a man as for a woman' ‹*puṃso yoṣita iva*›, 'quietude like shyness' ‹*śamo lajjeva*›, 'courage like boldness' ‹*parākramo vaiyātyamiva*›, there is disparity in gender. In 'in defeat as in the modes of love' ‹*paribhave surateṣviva*›, disparity is seen in gender as well as in number. However, in conveying the *upameya-upamāna* relation (first of all between men and women, and then the qualities of men and the qualities of women), as other words (with matching gender) with the same sense are not there, it could not have been done otherwise. As the responsive reader is not put off (by these disparities), no harm is done, and the fault becomes an excellence. This verse is an example for both (*bhinnaliṅgam* and *bhinnavacanam*).

Now an example of 'gender-mismatch' alone :

The person whose days come and go, void of any of the three aims of life, is like the bellows of the blacksmith; though breathing, he does not live. (159)

Here, as in the previous case, no other synonym (in the same gender) is available. So the disparity in gender in 'he is like the blacksmith's bellows' is not faulty. [The *Saṃskṛta* word for bellows, *bhastrā*, is feminine.]

(Example) of 'number-mismatch' alone :

May *Nemi*, and, likewise, the other *jinas*, the liberated soul/souls with great power/lustre, the fount/lords of virtue, whose passion and sloth have been conquered, bestow welfare on us/you. (160)

Here, in *nemiranye'pi* there is the fault of disparity in number. But due to the power of *śleṣa* (double meaning) in the equivocal number of the verb *dadatām* and the other words (describing *Nemi* and the *jinas*), it gains merit.

Nor should we say that there is no *upamā* here, as *iva* etc. ('like', 'as' etc. performing the comparison) are not employed. The *api* which can refer to both (*Nemi* and the *jinas*) individually ‹*samuccayārthena*› has taken away the function of *iva* and the number-ambiguous words *dharmasya prabhavaḥ* (the fount/masters of virtue) etc. have usurped the matter of the similar characteristic. This is just as in the *upamā* functioning without the *dyotaka* (*iva* or some other word performing the comparison), as we shall see later in 'O slender one, the petal and your lips are soft and red' [in Chapter IV].

Now why is this not a case of *śleṣa*? We shall tell you. (One) statement of two similar things has *śleṣa*. When there is the recognition of one like thing from the knowledge of another, there is *upamānam*. When the similarity between two things is either expressed or implied, there is *upamā*. We shall explain this in detail later (in the following chapters).

उपलक्षणं चैतत् - यदुपमायामेव [1]लिङ्गवचनभेदो न दूषणमिति तस्य सर्वालङ्कारसाधारणत्वात्। केवलं[2] सादृश्यमलङ्कार इति दर्शने उपमायामुदाह्रियते॥

११. हीनोपमदोषगुणः

यत्रोपमानधर्माः स्युर्नोपमेयेन संमिताः।
तद्धीनोपममित्याहुस्तत्प्रसिद्धौ न दुष्यति॥ ११५॥

यथा -

स मारुताकम्पितपीतवासा बिभ्रत्सलीलं शशिभासमब्जम्।
यदुप्रवीरः प्रगृहीतशार्ङ्गः सेन्द्रायुधो मेघ इवावभासे॥ (१६१)

अत्र सेन्द्रायुध इति कार्मुकमात्रोपादानं वासःशङ्खयोस्त्वनुपादानादूनोपमत्वम् तत्रेन्दु[1]विद्युतोरति-प्रसिद्धत्वाददोषत्वम्।

यदाह -

सर्वं सर्वेण सारूप्यं नास्ति भावस्य कस्यचित्।
यथोपपत्ति कृतिभिरुपमानं प्रयुज्यते॥
अखण्डमण्डलः क्वेन्दुः क्व कान्ताननमद्युति।
यत्किञ्चित्कान्तिसाम्यात्तु शशिनैवोपमीयते॥

१२. अधिकोपमदोषगुणः

क्रमेणानेन कृतिभिरेष्टव्यमधिकोपमम्।
विशेषस्तूपमेयाङ्गमनुमानात् प्रतीयते॥ ११६॥

यथा -

स पीतवासाः प्रगृहीतशार्ङ्गो मनोज्ञभीमं वपुराप कृष्णः।
शतह्रदेन्द्रायुधवान्निशायां संसृज्यमानः शशिनेव मेघः॥ (१६२)

This is only a sample, as fault lies not only in the disparity in gender and number in *upamā*, but is common to all ornaments. As one sees that 'similarity is the one embellishment of poetry', in *upamā* alone it is being taken up for discussion.

11. *Hīnopamam Doṣaguṇa*

115. When the *upamāna's* characteristics do not equal the *upameya's* in number, it is called *hīnopamam*. This is not a fault in established comparisons.

For example:

His yellow robe ruffled by the wind, bearing playfully the moon-lustrous conch, the most valorous of the *Yadus* (*Kṛṣṇa*) held the *Śārṅga* bow ready, and shone like the cloud united with the rainbow (lit. *Indra's* weapon). (161)

Here, by saying 'with the rainbow', only the bow (of the *upameya*) has been taken into account. As the robe and the conch have been left out, there is incomplete comparison. But as the moon and the lightning are popularly associated (with the cloud), this is not a fault.

As has been said:

Total similarity is not to be found in reality. Comparison is carried by capable poets as far as they deem appropriate.

Where indeed the moon with its unbroken orb! And where the damsel's face without luminosity! Yet, from the little similarity in lustre, the face is compared with the moon itself.

12. *Adhikopamam Doṣaguṇa*

116. Next in the list, *adhikopamam* must be accepted by experts (as a fault turning into an excellence). The difference here is that the part of the *upameya* (which has been left out) is gathered through inference.

For example:

Draped in his yellow robe and holding the *Śārṅga* bow, that *Kṛṣṇa* now had a form which was both charming and terrible, like the cloud holding the lightning and the rainbow, being joined by the moon in the night. (162)

अत्र शशिनो ग्रहणादधिकोपमत्वेऽपि उपमानत्वेनाविवक्षितत्वाद् गुणत्वम्। यदि वा उपमाने धर्मोद्घाटनानुमानात् शङ्खचक्रगदाधरो विष्णुरिति प्रसिद्धेः [1]शङ्खोऽनुमेयः॥

१३.छन्दोभङ्गदोषगुणः

यदा तीव्रप्रयत्नेन संयोगादेरगौरवम्।
न च्छन्दोभङ्ग इत्याहुस्तदा दोषाय सूरयः॥ ११७॥

यथा -

जह ण्हाउं[1] ओइण्णे अब्भन्तमुल्हासिअ[2]मंसुअद्धन्तम्।
तह अ ण्हाआ सि[3] तुमं सच्छे गोलाणईतूहे॥ (१६३)

[यथा स्नातुमवतीर्णे आर्द्रीभूतमुल्लासितमंशुकार्धान्तम्।
तथा च स्नाता भवसि त्वं स्वच्छे गोदानदीतीर्थे॥]

अत्र द्वितीयैकादशत्रयोविंशतिवर्णानां संयोगपरत्वाद् गुरुत्वेऽपि [1]ण्हाल्हादिसंयोगस्य [2]तीव्रप्रयत्नोच्चारणेन पूर्वलघुत्वे न छन्दोभङ्ग इति गुणत्वम्॥

१४. भग्नयतिदोषगुणः

वाक्यमस्थानविरति प्राग्भग्नयतिसंज्ञया।
समुद्दिष्टं यदधुना गुणत्वं तस्य कल्प्यते॥ ११८॥

यथा -

शोभां पुष्यत्ययमभिनवः सुन्दरीणां प्रबोधः
किंचिद्भावालसमसरलप्रेक्षितं कामिनीनाम्।.....
....कार्याकार्याण्ययमविकलान्यागमेनैव[1] पश्य-
न्वश्यामुर्वीं वहति नृप इत्यस्ति चायं प्रयोगः॥ (१६४)

अत्र पादत्रये चतुर्थस्थाने यतौ कर्तव्यायां पञ्चमस्थाने कृतत्वादपरत्र च पादस्य मध्यभागे निविष्टकेवलस्वरत्वाद् यतिभ्रंशेऽपि स्वरसंधिकृतत्वादविभिन्ननामधातुशरीरत्वाच्च न दोषत्वम्।

Here, even though the inclusion of the moon makes the number of attributes in the *upamāna* excessive, since it is not presented as a part of this comparison, there is excellence. Alternatively, from the inclusion of this feature in the *upamāna*, the conch can be inferred, as it is well known that *Viṣṇu* holds the conch, wheel and mace.

13. *Chandobhaṅga Doṣaguṇa*

117. When, because of the quickness of utterance, there is no lengthening of the syllable before (lit. in the beginning of) a conjunct consonant, this is not a violation of the metre leading to a fault, according to experts.

For example: (*Prākṛta*)

As you step down for bathing, with only the fluttering edge of your garment becoming wet, you become cleansed in the holy *Godāvarī* water. (163)

Here the second, eleventh and twenty third [?] syllables, being followed by conjunct consonants, are long. But as the conjunct consonants '*ṇhañ*', '*lha*' etc. are being uttered rapidly [to emphasise the speed in the cleansing accomplished by the pure water], the shortening of the preceding syllables is not a violation of the metre. Hence there is excellence.

14. *Bhagnayati Doṣaguṇa*

118. The verse's having a pause at the improper place, which was earlier denoted by the term *bhagnayati* - now its gaining excellence is shown.

For example:

This fresh awakening enhances the beauty of fair women, their eyes moving languidly, not glancing straight yet.

This king protects the land in his care, looking to all that needs to be done and all that must be avoided, with the help of the codes handed down. Such usage is there [i.e., permitted]. (164)

In (the first) three quarters the pause which ought to have been at the fourth place has been kept at the fifth. In the last quarter the placing of a plain vowel at the midpoint (*i-tyasti*) violates the *yati*. Even then, as pauses have been made at the vowel coalescence, and as the body of a noun or verb has not been broken (by the pause), this is not faulty.

यदाह -

स्वरसंध्यकृते प्रायो धातुभेदे तदिष्यते।
नामभेदे च शेषेषु न दोष इति सूरयः॥
लुप्ते पदान्ते शेषस्य पदत्वं निश्चितं यथा।
तथा संधिविकारान्तं पदमेवेति वर्ण्यते॥

१५. अशरीरदोषगुणः

अशरीरं क्रियाहीनं क्रियापेक्षा न यत्र तु।
यत्रास्त्यादेरपेक्षा वा न दोषस्तत्र तद्यथा॥ ११९॥

कियन्मात्रं जलं विप्र जानुदघ्नं नराधिप।
तथापीयमवस्था ते नहि सर्वे भवादृशाः॥ (१६५)

अत्र त्रिषु पादेषु पदानि क्रियापदं नापेक्षन्ते, सापेक्षं चासमर्थं भवति। चतुर्थे तु न हि इत्यादिभिः सन्तीत्यपेक्षते। न चैतावतामीषामसामर्थ्यं भवति।

यदाह - '*यत्रान्यत् क्रियापदं नास्ति* [1]'*तत्रास्ति भवतीति पदं प्रथमपुरुषे प्रयुज्यते*' इति॥

१६. अरीतिमद्दोषगुणाः

(१) शब्दगुणविपर्ययाः

श्लिष्टमस्पृष्टशैथिल्यं शिथिलं तद्विपर्ययः।
गौडीयैरिष्यते तत्तु बन्धप्राशस्त्यगौरवात्॥ १२०॥

यथा -

लीलाविलोललल्लना ललितालकलासकाः[1]।
विलुप्तमालतीमाला जलकालानिला ववुः॥ (१६६)

अत्र शैथिल्यदोषेऽपि बन्धप्राशस्त्येन गौडैरादृतत्वाद् गुणत्वम्॥

As has been said -

Generally, when, (on account of) the vowel-coalescence, (the pausing) is not done, or when (the base of) a verb or noun is broken (by the pause), it is a fault, not in the remaining instances, according to the experts.

Just as when the last part of a word is elided, the remaining portion retains its word status, so also, when the word end is modified by sandhi, it is still called a word.

15. *Aśarīram Doṣaguṇa*

119. Lacking a verb (the sentence) is *aśarīram* (bodiless). But where there is no need for a verb, or only verbs like *asti* are required, there is no fault. For example :

'O *brāhmaṇa*, how much water (is there in the river)?' 'Upto the knee O King.' 'And yet this your state!' 'Not all (are bountiful) like Your Highness.' (165)

Here, in the first three quarters the words do not need a verb. Only the sentence needing a word for its completion would fail to make a connected sense. In the fourth quarter, the words *na hi* etc. need only the verb *santi*. With this little lack these words do not lose the ability to make a connected sense.

As has been said - *Where there is no other verb, the word 'asti' or 'bhavati' in the third person comes in.*

16. *Arītimat Doṣaguṇas*

(1) *Śabdaguṇaviparyaya* (violations)

120. Remaining untouched by looseness (of phonetic texture) is *śliṣṭam*, its opposite is *śithilam*. The followers of the *Gauḍa* style of writing like this too, as it adds to the distinction of the composition.

(a) For example:

Making the beautiful women light-hearted, playing with their waving tresses, wafting away the *mālatī* blossoms, the winds of the rainy season were blowing. (166)

Here, although the fault of loose texture is there, since this distinct quality of their composition is guarded by the *Gauḍas*, it has merit.

न दोषः क्वापि वैषम्येऽप्यर्थालङ्कारकारणात्।
पौरस्त्यैरादृतत्वाच्च शब्दाडम्बरतोऽपि वा॥ १२१॥

यथा -

चन्दनप्रणयोद्गन्धिर्मन्दो मलयमारुतः।
स्पर्धते रुद्धमद्धैर्यो वररामाननानिलैः[1]॥ (१६७)

अत्र सत्यपि शब्दवैषम्यदोषे शब्दाडम्बरगुणादर्थालङ्कारगुणात् पौरस्त्यैरादृतत्वाच्च गुणत्वम्॥

कठोरमपि बध्नन्ति दीप्तमित्यपरे पुनः।
तेषां मतेन तस्यापि दूषणं नैव विद्यते॥ १२२॥

यथा -

न्यक्षेण पक्षः क्षपितः क्षत्रियाणां क्षणादयम्॥ (१६८)

अत्र कठोरत्वेऽपि दीप्तत्वाद् गुणत्वम्॥

(२) अर्थगुणविपर्ययाः

अविद्वदङ्गनाबालप्रसिद्धार्थं प्रसादवत्।
विपर्ययोऽस्याप्रसन्नं चित्रादौ तन्न दुष्यति॥ १२३॥

यथा -

याश्रिता पावनतया यातनाच्छिदनीचया।
याचनीया धिया मायायामायासं स्तुता श्रिया॥ (१६९)

अत्राप्रसाददोषेऽपि चित्रत्वाद् गुणत्वम्॥

अध्याहारादिगम्यार्थं नेयार्थं प्रागुदाहृतम्।
स गम्यते प्रसिद्धेश्चेन्न[1] तद्दोषवदिष्यते॥ १२४॥

यथा -

मा भवन्तमनलः पवनो वा वारणो मदकलः परशुर्वा।
वाहिनीजलभरः कुलिशं वा स्वस्ति तेऽस्तु लतया सह वृक्ष॥ (१७०)

121. Even in *vaiṣamyam* (unevenness of phonetic texture), at times there is no blemish, as the sense is enhanced, and the poets of the East care for it, as there is striking verbal effect.

(b) For example :

The gentle *Malaya* breeze carrying the fragrance of the sandalwood trees which it has caressed, vies with the sweet breath of lovely women (in) destroying my self-control. (167)

Here, in spite of the fault in the unevenness of texture, as the striking sound effect, which is in keeping with each part of the sense, is cared for by the Easterners, there is merit.

122. Others compose with all harsh sounds as they lend intense force (to the expression). They see no defect in this harshness.

(c) For example:

In a moment this whole warrior host was destroyed. (168)

Here, even in this harshness, there is merit, because of the intense effect.

(2) *Arthaguṇa*-violations

123. Possessing meaning which is familiar even to children, women and people of little knowledge, an expression has *prasāda*. The opposite of this is *aprasannam*. This is not a defect in *citra* (design-bound) verse.

(a) For example:

The goddess (of learning) who is the abode of purity, who is praised by the goddess of wealth - the aspiring mind must pray to her for the cessation of delusion that will destroy all suffering. (169)

Here, in spite of the fault of *aprasāda*, there is merit, as this is a *citra* composition.

124. The expression that needs supplementing for gathering the sense completely, was earlier spoken of as *neyārtham*. If the sense is comprehended, on account of being familiar, it will not be considered faulty.

(b) For example:

O creeper-embraced Tree! Let not fire, wind, mad elephant, axe, river flood or mace (harm) you. May your welfare be. (170)

अत्र दहतु इत्यादीनामध्याहार्यतया नेयत्वेऽप्यतिप्रसिद्ध्या प्रतीयमानत्वाद् गुणत्वम्॥

असभ्यार्थं मतं ग्राम्यं तद्ग्राम्योक्त्यैव दुष्यति।
विदग्धोक्तौ तु तस्याहुर्गुणवत्त्वं मनीषिणः॥ १२५॥

यथा -

कामं कन्दर्पचाण्डालो मयि वामाक्षि निर्दयः।
त्वयि निर्मत्सरो दिष्ट्या सोऽयमस्मास्वनुग्रहः॥ (१७१)

अत्र ग्राम्यत्वेऽपि ग्राम्यार्थस्य विदग्धोक्त्या तिरस्कृतत्वाद् गुणत्वम्॥

(३) उभयगुणविपर्ययाः

ओजः समासभूयस्त्वं तद्दीप्तार्थेषु बध्यते।
विपर्ययोऽस्यासमस्तं[१] तद्दीप्तं चेन्न दोषभाक्॥ १२६॥

यथा -

यो यः शस्त्रं बिभर्ति स्वभुजगुरुमदः पाण्डवीनां चमूनां
यो यः पाञ्चालगोत्रे शिशुरधिकवया गर्भशय्यां गतो वा।
यो यस्तत्कर्मसाक्षी चरति मयि रणे यश्च यश्च प्रतीपः
क्रोधान्धस्तस्य तस्य स्वयमिह जगतामन्तकस्यान्तकोऽहम्॥ (१७२)

अत्रासमस्तत्वेऽपि प्रौढबन्धत्वाद् गुणत्वम्॥

समस्तमसमस्तं वा न निर्वहति यद्वचः।
तदनिर्व्यूढमस्यापि न दोषः क्वापि तद्यथा॥ १२७॥

प्रसीद चण्डि त्यज मन्युमञ्जसा
जनस्तवायं पुरतः कृताञ्जलिः।
किमर्थमुत्कम्पितपीवरस्तन-
द्वयं त्वया लुप्तविलासमास्यते॥ (१७३)

Here, as the words *dahatu* (burn) etc. have to be supplemented, the fault of *neyatvam* is there. But as all these (destructions, by fire etc.) are well known, they are implicitly understood and so there is excellence.

125. The expression whose sense is not refined is considered to be *grāmyam*. That offends only when the language is also unrefined. In intelligent expression that too is considered to have merit by the discerning.

(c) For example:

O beautiful-eyed one! To be sure, this rascal *Madana* is heartless to me! Fortunately for you he bears no rancour. That is indeed his favour towards us. (171)

Here, although refinement is lacking, since the unrefined sense is hidden by the intelligent expression, there is merit.

(3) *Ubhayaguṇa*-violations

126. Abundance of compounds is *ojas*. It is employed in forceful meanings. The opposite of that is uncompounded usage. This is not defective if it is forceful.

(a) For example:

Whosoever in the army of the *Pāṇḍavas* is intoxicated with pride in his arms and bears a weapon, whosoever belongs to the *Pāñcāla* clan, may he be child, adult or babe in the womb, whosoever was witness to that (heinous) act, and whosoever opposes me in the battlefield - blinded with rage, I am Death to everyone of them, nay Death to the Death-giver of all the worlds. (172)

Here, in spite of the absence of compounds, because of the powerful composition there is excellence.

127. Not sustaining the same style, whether it be with compounds or without compounds, is *anirvyūḍham*. This too is not a fault in certain contexts.

(b) For example:

O Angry one! Be kind, shed your anger quickly. This person stands before you with folded hands. Why has this trembling great bosom been left unadorned by you? (173)

[1]अत्रासमस्तरीत्यनिर्वाहादनिर्व्यूढत्वेऽपि रसान्तरपरिग्रहेण रीत्यन्तरपरिग्रहाद् गुणत्वम्॥

अनलङ्कारमित्याहुरलङ्कारोज्झितं वचः।
पूर्वोत्तरानुसंधाने तस्य साधुत्वमिष्यते॥ १२८॥

यथा -

निशम्य ताः शेषगवीरभिधातुमधोक्षजः।
शिष्याय बृहतां पत्युः प्रस्तावमदिशद्दृशा॥ (१७४)

अस्यानलङ्कारत्वेऽपि पूर्वापरानुसंधानप्रयोजनभूतत्वाद्गुणत्वम्॥

वाक्यार्थदोषाणां गुणीभावः

वाक्याश्रयाणां दोषाणां गुणीभावोऽयमीरितः।
अथ वाक्यार्थदोषाणामदोषः कथ्यतेऽधुना॥ १२९॥

१. अपार्थदोषगुणः

समुदायार्थशून्यं यत्तदपार्थं प्रचक्षते।
तन्मत्तोन्मत्तबालानामुक्तेरन्यत्र दुष्यति॥ १३०॥

यथा -

क्वाकार्यं[1] शशलक्ष्मणः क्व च कुलं भूयोऽपि दृश्येत सा
दोषाणामुपशान्तये श्रुतमहो कोपेऽपि कान्तं मुखम्।
किं वक्ष्यन्त्यपकल्मषाः कृतधियो रेखैव सान्यादृशी
चेतः स्वास्थ्यमुपैहि कः खलु युवा धन्योऽधरं धास्यति॥ (१७५)

अस्य समुदायार्थशून्यतया अपार्थस्याप्युन्मत्तवचनत्वाद् गुणत्वम्॥

२. व्यर्थदोषगुणः

यदप्रयोजनं[1] यच्च गतार्थं व्यर्थमेव[2] तत्[3]।
तस्यापि क्वापि निर्दोषः प्रयोगो दृश्यते यथा॥ १३१॥

Here, as the uncompounded style (begun, suiting the love theme) has not been sustained to the end, *anirvyūḍhatvam* is observed. But since another emotion (anger) has been taken up, the adoption of a different style has merit.

128. The expression which is devoid of embellishment is said to be *analaṅkāram*. But it has value in connecting one situation with the next.

(c) For example:

Having listened to these words of *Balarāma*, *Kṛṣṇa*, with a glance, directed the disciple of *Bṛhaspati* (*Uddhava*) to speak his mind. (174)

Even though unornamented, this verse connects the earlier (situation) with the later and so has excellence.

Vākyārthadoṣas as *Guṇas*

129. The transformation of faults in sentence structure into excellences has been explained. Now the ceasing to be faulty of the faults in sentence purport will be explained.

1. *Apārtham Doṣaguṇa*

130. The expression which is devoid of a connected sense is said to be '*apārtham*' (bereft of sense). In contexts other than the utterances of the drunkard, the insane and children, this is a defect.

For example:

Where this mean act and where indeed the lunar race! If only she were visible again! Oh, that face, beautiful in anger, known to be the remover of all defects! What will people free of impurities, people endowed with intellect say? That is a different line altogether. O heart, be quiet. Which blessed young man will get to drink her lips? (175)

As there is no connected sense, the expression is *apārtham*. Yet, as the words are uttered in delirium, it has merit.

2. *Vyartham Doṣaguṇa*

131. That expression which is *aprayojanam* (serves no purpose in the narration) or is *gatārtham* (with sense already expressed) is *vyartham*. Its use too, at times, is seen to be without defect.

यथा –

गीता विदुरवाक्यानि धर्माः शान्तनवेरिताः।
न श्रुता भारते येन तस्य जन्म निरर्थकम्॥ (१७६)

अत्र गीताविदुरवाक्यादीनां कथायामप्रयोजकत्वेऽपि इतिहासव्याजेन चतुर्वर्गप्रतिपादनस्यारम्भ एव प्रतिज्ञानाद् गुणत्वम्। तदिदमप्रयोजनम्॥

एवं गतार्थमपि यथा –

हृत्कण्ठवक्त्रश्रोत्रेषु कस्य नावस्थितं तव।
श्रीखण्डहारकर्पूरदन्तपत्रप्रभं यशः॥ (१७७)

अत्र एकेनैवोपमानेन शौक्ल्यप्रतीतौ शेषोपमानपदानां व्यर्थत्वेऽपि यशसः स्मर्यमाणत्वगीयमानत्व-स्तूयमानत्वश्रूयमाणत्वैर्हृदयादिषु श्रीखण्डादिवदवस्थानस्य[१] प्रतीयमानत्वाद् गुणत्वम्॥

३. एकार्थदोषगुणः

अविशेषेण पूर्वोक्तं यदि भूयोऽपि कीर्त्यते।
तदेकार्थं रसाक्षिप्तचेतसां तन्न दुष्यति॥ १३२॥

यथा –

असारं संसारं परिमुषितरत्नं त्रिभुवनं
निरालोकं लोकं मरणशरणं बान्धवजनम्।
अदर्पं कन्दर्पं जननयननिर्माणमफलं
जगज्जीर्णारण्यं कथमसि विधातुं व्यवसितः॥ (१७८)

असारं संसारमित्युक्त्वा परिमुषितरत्नं त्रिभुवनम्, निरालोकं लोकम्, जगज्जीर्णारण्यमिति यदुक्तं तस्य [१]विशेषानभिधायकत्वेऽपि रसाक्षिप्तेन वक्त्राभिहितत्वाद् गुणत्वम्॥

४. सन्दिग्धार्थदोषगुणः

संशयायैव संदिग्धं यदि जातु प्रयुज्यते।
स्यादलंकार एवासौ न दोषस्तत्र तद्यथा॥ १३३॥

कुत्तो लब्भइ पन्थिअ सत्थरअं एत्थ गामणिघरम्मि।
उण्णअपओहरे पेक्खिउण जइ वससि ता वससु॥ (१७९)

[कुतो लभ्यते पथिक स्रास्तरकमत्र ग्रामणीगृहे।
उन्नतपयोधरान्प्रेक्ष्य यदि वससि तदा वस॥]

For example:

He who has not heard the *Gītā*, the words of *Vidura* and the precepts uttered by *Śāntanava* (*Bhīṣma*) in *Mahābhāratam* - his life is meaningless. (176)

Here, even though the *Gītā*, the words of *Vidura* etc. do not serve the story, since the intention to establish the four values (*dharma, artha, kāma* and *mokṣa*) through history, has been expressed already, it has excellence. This is (an example of) *aprayojanam.*

Likewise we have *gatārtham* in :

In whose heart, throat, mouth and ear is your fame with the brightness of sandal, pearls, camphor and ear-ring not stationed? (177)

Here one *upamāna* is enough to express the white brightness of fame, the other *upamānas* are not necessary. But fame's staying in the 'heart' etc. like 'sandal paste' etc., because of being thought of, sung, praised and heard, is conveyed. Hence there is excellence.

3. *Ekārtham Doṣaguṇa*

132. If what has already been expressed is stated again, without adding to the sense, the expression is *ekārtham.* But in the speech of one whose heart is charged with emotion, it is not a fault.

For example:

How could you engage yourself in draining life of its essence, robbing the three worlds of gems, making the universe lightless, driving dear ones into the arms of death, taking away *Madana's ‹kandarpa›* pride, rendering the creation of eyes purposeless, turning the earth into a withering jungle? (178)

Having said 'life without essence', the poet adds the phrases 'the three worlds robbed of gems', 'the universe made lightless', 'the earth a withering jungle' etc., which do not add any other sense. Even then, there is excellence as the speaker is charged with emotion.

4. *Sandigdhārtham Doṣaguṇa*

133. If doubt is used deliberately for the sake of ambiguity, that will be an embellishment and not a fault. That is as in : (*Prākṛta*)

O traveller, from where can you get a bed in this village headman's house? Watching the high clouds, if you wish to stay, then do stay. (179)

अत्र केनापि पथिकयूना प्रावृडारम्भे ग्रामणीवधूः पीनोन्नतस्तनी सत्थरअमिति स्रस्तरकव्याजेन शस्तरतं याचिता। तं प्रत्याचक्षाणेव यथोक्तं ब्रूते – 'कुतोऽत्र ग्रामणीगृहे स्रस्तरकः, कुतो वा शस्तं रतम्। उन्नतौ पयोधरौ मम हृदये, नभसि वा पयोधरान् दृष्ट्वा यदि वससि तदा वस' इति। तदन्यगोपनाय[1] द्व्यर्थैरेव[2] पदैः प्रयुक्तमिति संदिग्धस्याप्यस्य गुणत्वम्॥

५. अपक्रमदोषगुणः

वाक्ये प्रबन्धे चार्थानां पौर्वापर्यविपर्ययः।
दोषः सोऽपक्रमो[1] नाम चित्रहेतौ न दुष्यति॥ १३४॥

यथा –

पश्चात्पर्यस्य किरणानुदीर्णं चन्द्रमण्डलम्।
प्रागेव हरिणाक्षीणामुदीर्णो रागसागरः॥ (१८०)

अत्र पौर्वापर्यविपर्ययादपक्रमदोषस्य चन्द्रोदयं प्रति रागोद्दीपनप्रकर्षप्रकाशनत्वाददोषः॥

६. खिन्नदोषगुणः

यस्मिन् रीतेरनिर्वाहः खिन्नं तदभिधीयते।
न दोषस्तस्य तु क्वापि यत्र च्छाया न हीयते॥ १३५॥

यथा –

अभिनववधूरोषस्वादुः करीषतनूनपा–
दसरलजनाश्लेषक्रूरस्तुषारसमीरणः।
गलितविभवस्याज्ञेवाद्य द्युतिर्मसृणा रवे–
र्विरहिवनितावक्त्रक्लैब्यं बिभर्ति निशाकरः॥ (१८१)

अत्र उपमानानि सामान्यवचनैः समस्यन्ते इति प्रक्रान्तरीतेरनिर्वाहेऽपि समासव्याख्यापरत्वेनैव इवशब्दतद्धितयोः प्रयोगे प्रत्युत छायोत्कर्ष इति गुणत्वम्॥

Here some young traveller, in the beginning of the rainy season, is seeking dalliance from the village headman's wife, whose breasts are big and high, under the pretext of asking for a bed. Replying to him, the lady says, as seen above, 'From where can a bed be got in the village headman's house or from where dalliance ? Seeing my high breasts or the high clouds in the sky, if you decide to stay, then do stay.' As this ambiguous expression has been used for hiding the intention from others, even *sandigdham* has excellence here.

5. *Apakramam Doṣaguṇa*

134. When, in a sentence or in the whole composition, the sequence of before and after of the facts is broken, that is the fault *apakramam*. But if done for creating a striking effect ‹*citrahetau*›, it is not a fault.

For example:

Spreading its rays the moon rose later; before that rose the love-ocean of the deer-eyed ones. (180)

Here, because of the reversal of the earlier and later (events), there is *apakramam*. But as the powerful effect which the rising of the moon has in kindling love is thus highlighted, it is not a fault.

6. *Khinnam Doṣaguṇa*

135. When the style commenced is not sustained, that is called '*khinnam*' (hindered). But if the charm is not lost, this is not a fault.

For example:

The fire of dry cow-dung is pleasant like the anger of the newly-wed bride. The icy wind is harsh like the embrace of wicked people. The sun's light today is weak like the command of a man whose wealth is gone, and the moon bears the wanness of a parted woman's face. (181)

Here, the style with which the poet began the verse, namely, compounding the *upamāna* words with the words indicating the common quality, has not been maintained. But as the *iva* and *taddhita* (noun-derived phrases in this expression) are also serving the expansion of compounds, (instead of harming) there is the heightening of the beauty of the expression, and so excellence.

७. अतिमात्रदोषगुणः

लोकातीत इवार्थो यः सोऽतिमात्र इहेष्यते।
वार्तादौ तेन तुष्यन्ति[१] विदग्धा नेतरे जनाः॥ १३६॥

तच्च वार्ताभिधानेषु वर्णनास्वपि विद्यते।
कान्तं जगति तत्कान्तं[२] लौकिकार्थानुयायि यत्॥ १३७॥

लौकिकार्थमतिक्रम्य प्रस्थानं यत् प्रवर्तते।
तदत्युक्तिरिति प्रोक्तं गौडानां मनसो मुदे॥ १३८॥

यथा -

देव[३] धिष्ण्यमिवाराध्यमद्य प्रभृति नो गृहम्।
युष्मत्पादरजःपातधौतनिःशेषकल्मषम्॥ (१८२)

अत्रातिमात्राख्ये दोषेऽपि वार्ताभिधानेऽभिधेयस्य कान्तिगुणस्याभ्यनुज्ञानाद् गुणत्वम्॥

यथा वा -

अल्पं निर्मितमाकाशमनालोच्यैव वेधसा।
इदमेवंविधं भावि भवत्याः स्तनजृम्भणम्॥ (१८३)

अत्रातिमात्रत्वेऽपि वर्णनार्थत्वाद् गुणत्वम्। अथानतिमात्रं कीदृक्। उच्यते।

वार्ते तावद् यथा -

गृहाणि नाम तान्येव तपोराशिर्भवादृशः।
संभावयति [४]यान्येव पावनैः पादपांसुभिः॥ (१८४)

अथ वर्णनायां यथा -

अनयोरनवद्याङ्गि स्तनयोर्जृम्भमाणयोः।
अवकाशो न पर्याप्तस्तव बाहुलतान्तरे॥ (१८५)

८. परुषदोषगुणः

परुषं निष्ठुरार्थं तु यदतीव विगर्हितम्।
विरुद्धलक्षणाद्यासु तदुक्तिषु न दुष्यति॥ १३९॥

7. *Atimātram Doṣaguṇa*

136. The conception which goes beyond worldly limits is, in poetry, said to be '*atimātram*'. Only scholars are happy using this in formal exchanges, not others.

137. (In poetry), it is found in pleasant formal speeches as well as in eulogistic description. In popular taste, that is beautiful which conforms to common notions of beauty.

138. Stepping beyond the limits of common experience (in description) is called 'atyukti' (exaggeration). It delights the heart of the *Gauḍas*.

For example:

My Lord! Its impurity having been completely washed away by the dust of your feet falling on it, our home is, from today, fit to be worshipped like a temple. (182)

Here, although there is the fault called *atimātram*, since in formal exchanges, the enhancing of the subject's qualities is approved of, there is excellence.

Or as in (praising description) :

The sky was created small by the creator, without considering that the expansion of your breasts was going to be like this. (183)

Here, in spite of the exaggeration, as the intention is to praise through description, there is excellence. Then what is *anatimātra* (unexaggerated)? It is explained thus:

In formal speech it is as follows :

Only those are homes which a heap of penance like Your Honour graces with the sacred dust of his feet. (184)

In praising description it is as follows :

O you with flawless limbs, for these two expanding breasts there is not enough space between your arm-creepers. (185)

8. *Paruṣam Doṣaguṇa*

139. That which is extremely harsh in meaning is condemned as *paruṣam*. When used in expressions with *viruddha(viparīta-)lakṣaṇā* (for indicating the opposite sense), it does not remain a fault.

यथा -

हालाहलं विषं भुङ्क्ष्व सखि मा तत्र विश्वसीः।
यद्वा न दह्यसे काष्ठैः स्वल्पैस्त्वमपि मे मतिः॥ (१८६)

अत्र पारुष्येऽपि विरुद्धलक्षणयार्थान्तरस्य लक्षितत्वाद् गुणत्वम्॥

९. विरसदोषगुणः

अप्रस्तुतरसं प्राहुर्विरसं वस्तु सूरयः।
अप्राधान्ये तदेष्टव्यं शिष्टैः स्याद्रसवस्तुनोः॥ १४०॥

यथा -

क्षिप्तो हस्तावलग्नः प्रसभमभिहतोऽप्याददानोंऽशुकान्तं
गृह्णन् केशेष्वपास्तश्चरणनिपतितो नेक्षितः संभ्रमेण।
आलिङ्गन् योऽवधूतस्त्रिपुरयुवतिभिः साश्रुनेत्रोत्पलाभिः
कामीवार्द्रापराधः स दहतु दुरितं शाम्भवो वः शरारिः॥ (१८७)

अत्र करुणे शृङ्गारस्याप्रस्तुतत्वेऽपि[1] शम्भुप्रभाववर्णनाङ्गभूतत्वेन द्वयोरप्यप्राधान्यादवैरस्येन गुणत्वम्॥

१०. हीनोपमदोषगुणः

हीनं यत्रोपमानं स्यादुपमेयं गुणाधिकम्।
हीनोपमं तदस्याहुः कवयः क्वाप्यदुष्टताम्॥ १४१॥

यथा -

ततः कुमुदनाथेन कामिनीगण्डपाण्डुना।
नेत्रानन्देन चन्द्रेण माहेन्द्री दिगलङ्कृता॥ (१८८)

For example :

Friend, drink the *hālāhala* poison; but do not place your trust there (in him). A little wood is not enough to burn you, I think. (Must you jump into that great fire of his treachery?) (186)

Here, even though there is harshness, since, by means of *viruddha-lakṣaṇā*, the other purport (forbiddance) is indicated, there is excellence.

9. *Virasam Doṣaguṇa*

140. The expression which contains an irrelevant emotion (not compatible with the emotion which has been established), the learned call *virasam*. When both the emotional contents are not primary, the learned should accept it.

For example:

Let the fire of *Śiva's* shaft burn down your sins; a shaft that conducted itself in the manner of a lover who has given offence afresh to his beloved :- Though shaken off by the wives of *Tripura* with tearful eye-lilies, it would cling fast to their hands; though forcibly pushed out, it would hold on to the ends of their skirts; though violently thrust aside by the hair (of its feather), it would fall at their feet and yet remain unnoticed because of their agitation; and though pushed back, it would hug them verily. (187)

[Translation - K. Krishnamoorthy]

Here the intrusion of the erotic mood into the pathetic (karuṇa) is not natural. But both the emotions are subordinate to the description of *Śiva's* prowess, in which they have been included. And as the mood has not been thwarted, there is excellence.

10. *Hīnopamam Doṣaguṇa*

141. Where the *upamāna* is inferior and the *upameya* is higher in quality, that is *hīnopamam*. In some instances poets concede that this is not a fault.

For example:

Then, by the moon, lord of the lilies, delight of the eyes, pale like the cheeks of the beloved, the Eastern direction was adorned. (188)

अत्रोपमानस्य हीनतायामपि रागातिशयहेतुत्वाद् गुणत्वम्॥

११. अधिकौपम्यदोषगुणः

यत्रोपमानमुत्कृष्टमुपमेयं निकृष्यते।
ज्ञेयं तदधिकौपम्यमस्यापि क्वाप्यदोषता॥ १४२॥

यथा –

कान्त्या चन्द्रमसं धाम्ना सूर्यं धैर्येण[1] चार्णवम्।
राजन्ननुकरोषि त्वं सौभाग्येनापि मन्मथम्॥ (१८९)

अस्याधिकौपम्येऽपि राज्ञो लोकपालांशत्वेन शिष्टैरादृतत्वाद्गुणत्वम्[2]॥

१२. असदृशोपमदोषगुणः

उपमानस्य वैषम्याद् भवेदसदृशोपमम्।
तस्याभ्यनुज्ञामिच्छन्ति व्यतिरेकोपमादिषु॥ १४३॥

यथा –

प्रहितः प्रधनाय माधवानहमाकारयितुं महीभुजा।
न परेषु महौजसश्छलादपकुर्वन्ति मलिम्लुचा इव॥ (१९०)

अस्यासदृशोपमत्वेऽपि व्यतिरेकोपपादकत्वाद् गुणत्वम्॥

१३. अप्रसिद्धोपमदोषगुणः

यस्योपमानं लोकेषु न प्रसिद्धं तदिष्यते।
अप्रसिद्धोपमं नाम तत् क्वचिन्नैव दुष्यति॥ १४४॥

यथा –

उद्गर्भहूणरमणीरमणोपमर्द-
भुग्नोन्नतस्तननिवेशनिभं हिमांशोः।
बिम्बं कठोरबिसकाण्डकडारगौरै-
र्विष्णोः पदं प्रथममग्रकरैर्व्यनक्ति॥ (१९१)

अस्याप्रसिद्धोपमत्वेन दूषणत्वेऽपि द्वयोरपि शृङ्गारोद्दीपकत्वसाम्याद् गुणत्वम्॥

Here, although the *upamāna* is inferior, since a great surge of love has caused the comparison, there is excellence.

11. *Adhikaupamyam Doṣaguṇa*

142. Where the *upamāna* is too superior and the *upameya* too low, that should be known as *adhikaupamyam.* That too is, in some instances, faultless.

For example:

O King! You follow the moon in your lustre, the sun in your prowess, the ocean in your patience, and *Madana ‹manmatha›* in your beauty. (189)

Even though the comparison is too exalted, since the king is revered by the wise as a partial incarnation of the Protectors of the world, there is excellence.

12. *Asadṛśopamam Doṣaguṇa*

143. If the comparison is not with a similar thing, there is *asadṛśopamam.* But approval is sought for using it in *vyatirekopamā* (negative comparison) etc.

For example:

I have been sent by the king to challenge the ñ*Mādhavas* (*Kṛṣṇa's* clan) to war. Great warriors do not employ deceit in doing away with their foes, like thieves. (190)

Here the comparison is not with a similar entity. But since *vyatireka* (contrasting while comparing) has been accomplished, there is excellence.

13. *Aprasiddhopamam Doṣaguṇa*

144. The comparison which is not established in common practice, is called *aprasiddhopamam.* But it is not faulty in some contexts.

For example:

The moon which resembles the curve of a pregnant *Hūṇa* woman's breast stroked by her lover, is illumining the sky with its rays which are pure white like the hard lotus stalk. (191)

Here, although the comparison is not common, it has merit, as both share the quality of kindling the erotic mood.

१४. निरलङ्कारदोषगुणः

निरलङ्कारमित्याहुरलङ्कारोज्झितं वचः।
अर्थौर्जित्येषु तस्यापि क्वचिन्निर्दोषता मता॥ १४५॥

यथा -

याच्ञां दैन्यपराभवप्रणयिनीं नेक्ष्वाकवः शिक्षिताः
सेवासंवलितः कदा रघुकुले मौलौ निबद्धोऽञ्जलिः।
सर्वं तद्विहितं तथाप्युदधिना नैवोपरोधः कृतः
पाणिः संप्रति मे हठात् किमपरं स्प्रष्टुं धनुर्वाञ्छति॥ (१९२)

अत्र निरलङ्कारत्वेऽपि अर्थौर्जित्याद् गुणत्वम्॥

१५. अश्लीलदोषगुणः

असभ्यार्थं यदश्लीलं तदर्थान्तरवाचि वा
तस्येह दृश्यते भूम्ना प्रयोगो नापि[१] दुष्यति॥ १४६॥

यथा -

अद्यापि तत्कनककुण्डलघृष्टगण्ड-
मास्यं स्मरामि विपरीतरताभियोगे।
आन्दोलनश्रमजलस्फुटघर्मबिन्दु-
मुक्ताफलप्रकरविच्छुरितं प्रियायाः॥ (१९३)

अत्राश्लीलार्थेऽपि कविभिरविगीतत्वाद् गुणत्वम्॥

१६. विरुद्धदोषगुणाः

देशोऽद्रिवनराष्ट्रादिः कालो रात्रिन्दिवर्तवः।
नृत्यगीतप्रभृतयः कलाः कामार्थसंश्रयाः॥ १४७॥[१]

चराचराणां भूतानां प्रवृत्तिर्लोकसंज्ञिता।
हेतुविद्यात्मको न्यायः संस्मृतिः श्रुतिरागमः॥ १४८॥

तेषु तेष्वयथारूढं यदि किञ्चित् प्रवर्तते।
कवेः प्रमादाद्देशादिविरोधीत्येतदुच्यते॥ १४९॥

14. *Niralaṅkāram Doṣaguṇa*

145. Avoiding ornament in expression is called *niralaṅkāram*. This too is not considered to be faulty in expressions which have force in the sense.

For example:

The descendants of *Ikṣvāku* have not been taught the supplication that goes with weakness and defeat. When have folded hands ever been raised in a meek gesture, in the dynasty of *Raghu*? All that has been done now, and yet the ocean has not relented. Now, my hand is forced to touch the bow. What else? (192)

Here, although ornament is absent, because of the force in the sense, there is excellence.

15. *Aślīlam Doṣaguṇa*

146. Conveying a coarse meaning or possessing another such meaning is *aślīlam*. Its use is seen to be not harmful at all in many instances of poetry.

For example:

Even today I remember that face of my beloved whose cheeks, grazed by her golden ear ornaments, bore like a cluster of pearls the drops of perspiration caused by the effort of swaying when we were engaged in love. (193)

Here the sense is coarse, but has not been presented repulsively by the poet; so there is excellence.

16. *Viruddham Doṣaguṇas*

147. Hills, forests, nations etc. are deśa. Night, day, seasons etc. are *kāla*. The arts such as dance and music fall under *kāma* and *artha*.

148. The behaviour of animate and inanimate things is given the name *loka*. The knowledge which consists of reasoning is called *nyāya*. *Śruti* (*veda*/ received sacred literature) along with *smṛti* (the authority for conduct) is called *āgama*.

149. In all these, if, due to the carelessness of the poet, something is presented which contradicts what is commonly accepted, that is called *deśavirodhī* etc.

विरोधः सकलोऽप्येष[1] कदाचित् कविकौशलात्।
उत्क्रम्य दोषगणनां गुणवीथीं विगाहते॥ १५०॥

(१) प्रत्यक्षविरुद्धम्

तत्र देशविरुद्धस्य गुणीभावो यथा –

तस्य राज्ञः प्रभावेण तदुद्यानानि जज्ञिरे।
आर्द्रांशुकप्रवालानामास्पदं सुरशाखिनाम्॥ (१९४)

अत्र देशविरुद्धत्वेऽपि तस्य राज्ञः प्रभावेणेति कारणोपन्यासाद् गुणत्वम्॥

कालविरुद्धस्य यथा –

राज्ञां विनाशपिशुनश्चचार खरमारुतः।
चुम्बन् कदम्बकुसुमैः सह सप्तच्छदोद्गमान्॥ (१९५)

अत्र कालविरुद्धत्वेऽपि राज्ञां विनाशपिशुन इत्यनिष्टसूचकोत्पातरूपत्वाद् गुणत्वम्॥

लोकविरुद्धस्य यथा –

ऐन्दवादर्चिषः कामी शिशिरं हव्यवाहनम्।
अबलाविरहक्लेशविह्वलो गणयत्यलम्॥ (१९६)

अत्र लोकविरुद्धत्वेऽपि कामिभिस्तथा संवेद्यमानत्वाद् गुणत्वम्॥

(२) अनुमानविरुद्धम्

युक्तिविरुद्धस्य यथा –

स संकोचश्चन्द्रादिव कुमुदराशेरशरणः
स सूर्यात् कोकानां विरह इव लुप्तप्रतिविधिः।
गुणेभ्यस्ते खेदप्रशमनकरेभ्योऽपि यदयं
खलानामुद्वेगस्तदिदममृतादेव मरणम्॥ (१९७)

अत्र युक्तिविरुद्धत्वेऽपि छेकोक्त्या संभाव्यमानोपमया तथा प्रतीतेर्गुणत्वम्॥

औचित्यविरुद्धस्य यथा –

150. Sometimes, due to the skill of the poet, a fault in any of these crosses over the rank of defects and enters the path of excellence.

(1) *Pratyakṣaviruddham*

(a) *Deśaviruddham* gains excellence as in :

Because of the might of that king, his gardens became the home of heavenly trees which were full of fresh leaves of fine cloth. (194)

Here, in spite of the contradiction of *deśa*, since a reason has been given, viz. 'because of the prowess of the king', there is excellence.

(b) *Kālaviruddham* gains excellence as in :

The rough wind, auguring the destruction of the kings, began to blow, kissing the *saptacchada* sprouts along with the blossoms of the *kadamba* trees. (195)

Here, although there is contradiction of *kāla* (since the *kadamba* and *saptacchada* do not bloom at the same time), as it is presented as an ill omen by the words 'the augurer of the kings' doom', it has merit.

(c) *Lokaviruddham* gains excellence as in :

Tormented by the agony of separation from the loved woman, the lover considers fire to be cooler than moonbeams. (196)

Here, even though *loka* is contradicted, since lovers truly experience such agony, there is excellence.

(2) *Anumānaviruddham*

(a) *Yuktiviruddham* gains excellence as in :

(O King!) Like the helpless closing up of rows of lilies because of the moon, like the respiteless separation suffered by the *koka* birds because of the sun, this agony too caused to the wicked by your virtues which remove suffering, is death from nectar itself. (197)

Here, even though this does not stand to reason, since the clever simile created thus drives home the purport, it has merit.

(b) *Aucityaviruddham* gains excellence as in :

तेनाथ नाथ दुरुदाहरणातपेन
सौम्यापि नाम परुषत्वमभिप्रपन्ना।
जज्वाल तीक्ष्णविशदाः सहसोद्गिरन्ती
वागर्चिषस्तपनकान्तशिलेव सीता॥ (१९८)

अत्र स्त्रीत्वादौचित्यविरोधेऽपि तत्समयोचितत्वाद् गुणत्वम्॥

वचनविरुद्धस्य यथा -

परदाराभिलाषो मे कथमार्यस्य युज्यते।
पिबामि तरलं तस्याः कदा नु रदनच्छदम्॥ (१९९)

अत्र वचनविरोधेऽपि वक्तुस्तथाविधावस्थत्वाद् गुणत्वम्॥

(३) आगमविरुद्धम्

धर्मविरुद्धस्य यथा -

पञ्चानां पाण्डुपुत्राणां पत्नी पाञ्चालकन्यका।
सतीनामग्रणीस्त्वासीद्दैवो हि विधिरीदृशः॥ (२००)

अत्र धर्मविरोधेऽपि दैवो विधिरित्यनेनाभिहितत्वाद् अदोष॥

अर्थशास्त्रविरुद्धस्य यथा -

नीतिरापदि यद्गम्यः परस्तन्मानिनो ह्रिये।
विधुर्विधुन्तुदस्येव पूर्णस्तस्योत्सवाय सः॥ (२०१)

अत्रापन्नः शत्रुरभियातव्य इति नीतिः, तच्च मानिनो ह्रिये भवतीति विरुद्धमप्युद्धतपुरुषभाषितत्वान्न दुष्यतीति गुणत्वम्॥

कामशास्त्रविरुद्धस्य यथा -

दोलातिप्रेरणत्रस्तवधूजनमुखोद्गतम्।
कामिनां लयवैषम्याद् गेयं रागमवर्धयत्॥ (२०२)

अत्र त्रासतो लयवैषम्येण गेयस्य [रागाहेतुत्वेऽपि][१] कामिनीमुखोद्गीर्णत्वाद्रागविवर्धनत्वेन गुणत्वम्॥

Then, my lord! Incensed by his wicked words, the gentle (*Sītā*) became harsh. Emitting sharp words like sparks of fire, she glowed like the hot *sūryakānta* gem. (198)

Here, as *Sītā* is a woman, the reaction is not appropriate; but being proper to the occasion [of spurning *Rāvaṇa's* advances], it has excellence.

(c) *Vacana* (*pratijñā*)-*viruddham* gaining excellence is as in :

How is it proper for me, a noble man, to desire another man's wife? When will I be able to taste her trembling lips? (199)

Here, even though the resolution (to adhere to *dharma*) is contradicted, since the speaker is actually in that state, there is excellence.

(3) *Āgamaviruddham*

(a) *Dharmaviruddham* gains excellence as in :

Alhough wedded to the five sons of *Pāṇḍu*, the daughter of ñthe *Pāñcāla* family (*Draupadī*) was the foremost of faithful wives. The ways of Destiny are indeed like this. (200)

Here, even in this contradiction of *dharma*, since it is supported by 'the ways of destiny', there is no fault.

(b) *Arthaśāstraviruddham* gains excellence as in :

The policy that the enemy in adversity must be attacked, shames a man of pride. As it is the full moon that spurs *Rāhu* into action, it is the fully prepared adversary who spurs his enterprise. (201)

Here, 'The rule is - an enemy in trouble should be attacked. And that is a cause of shame for a man of self-respect.' Even though there is contradiction (of *arthaśāstra*) in this, since it is uttered by a proud man, this expression is not faulty but has excellence.

(c) *Kāmaśāstraviruddham* gains excellence as in :

Missing the beat in their fear of being moved too fast on their swings, the music flowing from the throats of the newly wed women swelled the passion of their lovers. (202)

Here, though out of beat due to fear, and incapable of pleasing, as the music is issuing from the mouths of the beloved women, and is kindling passion, there is merit.

इत्थं गुणाश्च दोषाश्च काव्ये दोषगुणाश्च ये।
आख्यातास्ते स्फुटं संप्रत्यलङ्कारान् प्रचक्ष्महे॥ १५१॥

युवतेरिव रूपमङ्ग काव्यं स्वदते शुद्धगुणं तदप्यतीव।
विहितप्रणयं निरन्तराभिः सदलङ्कारविकल्पकल्पनाभिः॥ १५२॥

यदि भवति वचश्च्युतं गुणेभ्यो वपुरिव यौवनवन्ध्य[१]मङ्गनायाः।
अपि जनदयितानि दुर्भगत्वं नियतमलङ्करणानि संश्रयन्ते॥ १५३॥

दीर्घापाङ्गं नयनयुगलं भूषयत्यञ्जनश्रीः
तुङ्गाभोगौ प्रभवति कुचावर्चितुं हारयष्टिः।
मध्ये[१] क्षामे वपुषि लभते स्थानकूर्पासलक्ष्मीः
श्रोणीबिम्बे गुरुणि रशनादाम शोभां बिभर्ति॥ १५४॥

इति श्रीमहाराजाधिराजभोजदेवविरचिते
सरस्वतीकण्ठाभरणनाम्न्यलङ्कारशास्त्रे
दोषगुणविवेचनम् इति
प्रथमः परिच्छेदः।

151. Thus have the *guṇas, doṣas* and *doṣaguṇas* in poetry been clearly stated. Now we shall describe the *alaṅkāras.*

152. Poetry appeals like the form of a young woman when it possesses the right *guṇas.* But when wedded with a variety of ornaments created for it, it pleases even more.

153. If poetry happens to be bare of *guṇas,* even the ornaments which everyone likes will fall into an ill state.

154. Long - lidded eyes are adorned by the gleam of collyrium. A firm high bosom does the pearl necklace succeed in gracing. The jacket attains its charm on the slender waist. And the girdle string bears its beauty on heavy hips.

Thus ends Chapter One
'An Examination of Faults and Merits'
in the Treatise on Poetics named
Sarasvatīkaṇṭhābharaṇam
by King *Bhoja.*

द्वितीयः परिच्छेदः

शब्दालङ्कारविवेचनम्

शब्दार्थोभयसंज्ञाभिरलङ्कारान् कवीश्वराः।
बाह्यानाभ्यन्तरान् बाह्याभ्यन्तरांश्चानुशासति॥ १॥

ये व्युत्पत्त्यादिना शब्दमलङ्कर्तुमिह क्षमाः।
शब्दालङ्कारसंज्ञास्ते ज्ञेया जात्यादयो बुधैः॥ २॥

जातिर्गती रीतिवृत्तिच्छायामुद्रोक्तियुक्तयः।
भणितिर्गुम्फना शय्या पठितिर्यमकानि च॥ ३॥

श्लेषानुप्रासचित्राणि वाकोवाक्यं प्रहेलिका।
गूढप्रश्नोत्तराध्येयश्रव्यप्रेक्ष्याभिनीतयः॥ ४॥

चतुर्विंशतिरित्युक्ताः शब्दालङ्कारजातयः।
अथासां लक्षणं सम्यक् सोदाहरणमुच्यते॥ ५॥

१. भारतीजातिः

तत्र संस्कृतमित्यादिर्भारती जातिरिष्यते।
सा त्वौचित्यादिभिर्वाचामलङ्काराय जायते॥ ६॥

(१) नानाभाषाः

संस्कृतेनैव केऽप्याहुः प्राकृतेनैव केचन।
साधारण्यादिभिः केचित् केचन म्लेच्छभाषया॥ ७॥

न म्लेच्छितव्यं यज्ञादौ स्त्रीषु नाप्राकृतं वदेत्।
सङ्कीर्णं नाभिजातेषु नाप्रबुद्धेषु संस्कृतम्॥ ८॥

Chapter Two

An Examination of Embellishments of Expression

1. To the external, intrinsic and external-intrinsic *alaṅkāras* (embellishments), masters of poetry accord the names *śabda, artha* and *ubhaya,* respectively.

2. *Jāti* etc., which succeed in making the expression ‹*śabda*› effective in Poetry, through the skilled use of knowledge ‹*vyutpatti*›, etc., are presented as *śabdālaṅkāras,* to the experts.

3. *Jāti, gati, rīti, vṛtti, chāyā, mudrā, ukti, yukti, bhaṇiti, gumphanā, śayyā, paṭhiti* and the *yamakams,*

4. *śleṣa, anuprāsa, citram, vākovākyam, prahelikā, gūḍham, praśnottaram, adhyeyam, śravyam, prekṣyam* and *abhinīti,*

5. are the twenty-four types of *śabdālaṅkāra* spoken of. Now they will be delineated properly with illustration.

1. *Bhāratī-Jāti* (Typical Language)

6. Speech ‹*bhāratī*›, employing *Saṃskṛta* etc., is *jāti.* It serves the embellishment of expression with (the qualities of) rightness/appropriateness etc.

(1) *Nānābhaṣā* (Various Tongues)

7. Some speak only *Saṃskṛta,* some only *Prākṛta,* some a mixture of languages, and still others use an unrefined language ‹*mlecchabhāṣā*›?

8. In religious sacrifices, the language should not be rendered indistinct; among women no tongue other than a *Prākṛta* must be spoken. Among high class persons a mixed tongue should not be used, and among those who are not learned, *Saṃskṛta* should not be used [in poetry].

देवाद्याः संस्कृतं प्राहुः प्राकृतं किन्नरादयः।
पैशाचाद्यं पिशाचाद्या मागधं हीनजातयः॥ ९॥

संस्कृतेनैव कोऽप्यर्थः प्राकृतेनैव चापरः।
शक्यो रचयितुं कश्चिदपभ्रंशेन जायते॥ १०॥

पैशाच्या शौरसेन्याऽन्यो मागध्याऽन्यो निबध्यते।
द्वित्राभिः कोऽपि भाषाभिः सर्वाभिरपि कश्चन॥ ११॥

नात्यन्तं संस्कृतेनैव नात्यन्तं देशभाषया।
कथां गोष्ठीषु कथयँल्लोके बहुमतो भवेत्॥ १२॥

शृण्वन्ति लटभं लाटाः प्राकृतं संस्कृतद्विषः।
अपभ्रंशेन तुष्यन्ति स्वेन नान्येन गुर्जराः॥ १३॥

ब्रह्मन् विज्ञापयामि त्वां [१]स्वाधिकाराजिहासया।
गौडस्त्यजतु वा गाथामन्या वास्तु सरस्वती॥१४॥

केऽभूवन्नाढ्यराजस्य राज्ये प्राकृतभाषिणः।
काले श्रीसाहसाङ्कस्य के न संस्कृतवादिनः॥ १५॥

गिरः श्रव्या दिव्याः प्रकृतिमधुराः प्राकृतधुराः
सुभव्योऽपभ्रंशः सरसरचनं भूतवचनम्।

विदग्धानामिष्टे मगधमथुरावासिभणिती[१]
निबद्धा यस्तेषां स इह कविराजो विजयते॥ १६॥

(२) षड्विधा जातिः

शुद्धा साधारणी मिश्रा सङ्कीर्णा नान्यगामिनी।
अपभ्रष्टेति साचार्यैर्जातिः षोढा निगद्यते॥ १७॥

(३) शुद्धाजात्युदाहरणानि

तासूत्तमपात्रप्रयोज्या संस्कृतजातिः शुद्धा यथा –

उन्नमितैकभ्रूलतमाननमस्याः पदानि रचयन्त्याः।
कण्टकितेन प्रथयति मय्यनुरागं कपोलेन॥ (१)

9. Gods etc. speak *Saṃskṛta; kinnaras* (who are half-human) and others speak *Prākṛta*; *piśācas* (demons) etc. speak *Paiśācam* etc.; and the low classes speak *Māgadham.*

10. One thing can be expressed in *Saṃskṛta* alone, another in *Prākṛta* alone. Some (matter) gets composed in *Apabhraṃśa.*

11. Some matter is [best] composed in *Paiśācī*, some other in *Śaurasenī*, some other in *Māgadhī*, some in two or three languages, some in all of them.

12. In gatherings, narrating stories without using too much of *Saṃskṛta* or too much of the local dialect, one can win appreciation.

13. The people of *Lāṭa* country are ready to hear *Laṭabha*; the haters of *Saṃskṛta* attend to *Prākṛta.* The *Gurjaras* are pleased with their own *Apabhraṃśa* language, not with any other.

14. Sir, let me tell you - Not willing to give up his right to compose, either the *Gauḍa* must give up *gāthā* (verse in *Prākṛta*), or speech/poetry will become different.

15. Who was speaking *Prākṛta* in the kingdom of *Āḍhyarāja?* In the age of *Śrīsāhasāṅka*, who was not speaking *Saṃskṛta?*

16. Expressions in the divine language (*Saṃskṛta*) merit hearing. Those carried by *Prākṛta* are naturally sweet. *Apabhraṃśa* is fitting. The *Bhūta* language (*Paiśācī*) is delightful for composition. The languages spoken by the people of *Magadha* and *Mathurā* are liked by the learned. He who composes in these, that master poet succeeds in poetry.

(2) *Jāti* of Six Types

17. By the teachers *jāti* is declared to be six-fold, viz. *śuddhā* (unmixed), *sādhāraṇī* (fused), *miśrā* (combined), *saṅkīrṇā* (mingled), *ananyagāminī* (juxtaposed) and *apabhraṣṭā* (faulty).

(3) *Śuddhā-Jāti* Examples

Of them, the *śuddhā Saṃskṛta-jāti* to be used by superior characters is illustrated thus :

As she raises an eyebrow, thinking up the words (to write in the epistle), her face is revealing her attachment to me, with its thrilling cheek. (1)

मध्यमपात्रप्रयोज्या प्राकृतजातिः शुद्धा यथा -

तुज्झ ण आणे हिअअं मम उण मअणो दिआ अ रत्तिं अ।
णिक्किव तवेइ वलिअं तुह जुत्तमणोरहाइं अंगाइं॥ (२)

[तव न जाने हृदयं मम पुनर्मदनो दिवा च रात्रिं च।
निष्कृप तपति बलवत् त्वयि युक्तमनोरथान्यङ्गानि॥]

हीनपात्रप्रयोज्या मागधिका शुद्धा यथा -

शद माणुशमंशभालके कुम्भशहश्श वशाहि शंचिदे।
अणिशं च पिआमि शोणिदे बलिशशदं शमले हुवीअदि॥ (३)

[शतं मानुषमांसभारकाः कुम्भसहस्रं वसाभिः सञ्चितम्।
अनिशं च पिबामि शोणितं वर्षशतं समरो भविष्यति॥]

नात्युत्तमपात्रप्रयोज्या पैशाची शुद्धा यथा -

पणमत पणअप्पकुपितगोलीचलणाग्गलग्गयपडिबिम्बम्।
दससु णहदप्पणेसु एआदसतणुधलं लुद्दम्॥ (४)

[प्रणमत प्रणयप्रकुपितगौरीचरणाग्रलग्नप्रतिबिम्बम्।
दशसु नखदर्पणेष्वेकादशतनुधरं रुद्रम्॥]

नातिमध्यमपात्रप्रयोज्या शौरसेनी शुद्धा यथा -

तुं सि मए चूअङ्कुर दिण्णो कामस्स गहिदधणुअस्स।
जुवइमणमोहणसहो पञ्चब्भहिओ सरो होहि॥ (५)

[त्वमसि मया चूताङ्कुर! दत्तः कामस्य गृहीतधनुषः।
युवतिमनोमोहनसहः पञ्चाभ्यधिकः शरो भव॥]

नातिहीनपात्रप्रयोज्योऽपभ्रंशः शुद्धो यथा -

लइ वप्पुल पिअ दुद्धं कत्तो अम्हाणहुं छासि।
पुत्तहुमत्थे हत्थो जइ दहि जम्मेवि जअ आसि॥ (६)

[गृहाणानुकम्प्य पिब दुग्धं कुतोऽस्माकं तक्रम्।
पुत्रकमस्तके हस्तो यदि दधि जन्मन्यपि जातमासीत्॥]

प्रायिकं चैतत्, तेन कवेरभिप्रायशक्त्यादिभ्यः सर्वा अपि सर्वप्रयोज्या भवन्ति। ता इमाः शुद्धाः षडेव॥

The *śuddhā Prākṛta-jāti*, to be used by the middle order characters, is illustrated thus:

Your heart I know not, but O merciless one! Day and night *Madana* torments these limbs, whose desires are fixed on you. (2)

The *śuddhā Māgadhī jāti* used by the low order characters is illustrated thus:

I have collected a hundred vessels of human flesh and a thousand pots filled with fat. I drink blood all the time. The war must go on for a hundred years. (3)

The *śuddhā Paiśācī* used by the not too high class characters is illustrated thus :

Bow to that *Rudra* (prostrating) at the feet of *Gaurī* who has been offended in love - *Rudra* whose reflection in her ten nail mirrors makes him bear eleven forms. (4)

Śuddhā Śaurasenī used by the not too middling characters is illustrated thus :

O mango blossom, I give you away to *Madana* who has his bow ready. Be the most powerful of his five arrows, possessing the capacity to infatuate the hearts of damsels. (5)

The *śuddha Apabhraṃśa* used by the not too low order characters is illustrated thus :

'Have pity! Take this milk and drink it. Where do we have butter-milk? With my hand on my son's head (in solemn truth) I ask - Were curds ever made in my life? (6)

This is the general rule. According to the intention and ability of the poet, all these can be used for all (characters). Only these six are the *śuddhā jātis* (permitted).

(४) अन्यजात्युदाहरणानि

साधारण्यादयः पुनरनन्ताः। तासु मध्यमपात्रभूमिकास्थोत्तमपात्रप्रयोज्या संस्कृतप्राकृतयोः साधारणी यथा-

सरले साहसरागं परिहर रम्भोरु मुञ्च संरम्भम्।
विरसं विरहायासं सोढुं तव चित्तमसहं मे॥ (७)

नात्युत्तमभूमिकास्थोत्तमपात्रप्रयोज्या संस्कृतपैशाचयोः साधारणी यथा –

चम्पककलिकाकोमलकान्तिकलापाथ दीपिकानङ्गी[१]।
इच्छति गजपतिगमना चपलायतलोचना लपितुम्॥ (८)

एवं संस्कृतापभ्रंशादिसाधारण्यः प्राकृतादिभाषान्तरसाधारण्यश्च द्रष्टव्याः॥

वक्तृविषयौचित्यादिप्रयोज्या मिश्रा यथा –

जयति जनताभिवाञ्छितफलप्रदः कल्पपादपो गिरिशः।
जअइ अ तमल्लिअन्ती गिरितणया पणयिकप्पलआ॥ (९)

[जयति च तमालीयमाना गिरितनया प्रणयिकल्पलता॥]

एवं भाषान्तराणामपि मिश्रीभावो द्रष्टव्यः॥

दुर्विदग्धादिपात्रप्रयोज्या सङ्कीर्णा यथा –

अकटगुमटी चन्द्रज्योत्स्ना कलं किल कोइलो
लवइअ मुहुर्याम्यो वायुर्निवारअ वाइदा।
अवि सखि अला रक्ताशोकस्तवापि मनोमुदे
नकजनकजं मानेनाद्य प्रियं प्रतिजाहुदा॥ (१०)

सोऽयं संस्कृतमहाराष्ट्रापभ्रंशयोगस्तिलतण्डुलवत् सङ्कीर्णा जातिः। एवं प्राकृतापभ्रंशसङ्करोऽपि द्रष्टव्यः॥

क्रीडागोष्ठीविनोदाद्यर्थानन्यगामिनी असाधारणी यथा –

(4) Examples of Other *Jātis*

Sādhāraṇī and other *jātis* are innumerable. Of them, the *sādhāraṇī* combining *Saṃskṛta* and *Prākṛta*, used by a high order character (dissembling) in a middle order part is illustrated thus:

O simple girl! Abandon that reckless desire (to die). You of plantain stem thigh, give up your rash impulse. My mind cannot bear the aridness of life without you. (7)

The *sādhāraṇī jāti* combining *Saṃskṛta* and *Paiśācī*, used by a high class character in the part of a not so high class character is illustrated thus :

She who holds all the soft loveliness of the *campaka* bud, possesses the gait of the elephant and wide dancing eyes, the lamp kindling love, now wishes to speak. (8)

Similary the fusion of *Saṃskṛta* and *Apabhraṃśa* etc., of *Prākṛta* and other tongues, should be examined.

The *miśrā jāti* used in propriety to the speaker, the subject etc., is illustrated thus :

Victorious is the lord of the mountains (*Śiva*) who is the divine magic tree, granting the fruits desired by all men. Victorious is the daughter of the mountain (*Pārvatī*) who is the wish-granting creeper of lovers, clinging to him. (9)

Similarly the combination of other languages can be seen.

The *saṅkīrṇā jāti* used by ill taught characters is illustrated thus:

The moonlight is breathtakingly beautiful; the cuckoo is making sweet sounds; the generous southern breeze is blowing again. O friend, to delight your heart, the red *aśoka* has also come. No use, no use being angry. Today we are going to our lovers. (10)

This mingling of *Saṃskṛta* and *Apabhraṃśa* of *Mahārāṣṭra* country, like that of sesamum and rice, is *saṅkīrṇā jāti*. Likewise the mingling of *Prākṛta* and *Apabhraṃśa* can be observed.

The *ananyagāminī asādhāraṇī jāti* used for games (in composing), in assemblies, for entertainment etc., is illustrated thus:

भीष्मप्रोक्तानि वाक्यानि विद्वद्वक्त्रेषु शेरते।
गोसे तिविञ्छिरिञ्छोली तल्लं तूहे विवल्लिदा॥ (११)

अत्र पूर्वार्धपदानि संस्कृत एव, उत्तरार्धपदानि प्राकृत एव। सेयमसाधारणी अनन्यगामिनी च जातिरुच्यते। भाषान्तराणां पुनरसाधारण्यं नास्ति॥

अपभ्रष्टा यथा –

मुद्धे गहणअं गेण्हउ तं धरि मुद्दं णिए हत्थे।
णिच्छउ सुन्दरि तुह उवरि मम सुरअप्पहा अत्थि॥ (१२)

[मुग्धे ग्रहणकं गृहाण त्वं धारय मुद्रां निजे हस्ते।
निश्चयः सुन्दरि तवोपरि मम सुरतस्पृहाऽस्ति॥]

सेयमपशब्दप्रयोगतोऽपभ्रष्टाप्यविद्वद्भिः श्रोत्रियाद्यैः प्रयुज्यत इति अपभ्रष्टा जातिः। अस्या अपि चानुकरणे साधुत्वमिष्यते॥

२. गतिः

(१) गद्यपद्यभेदाः

पद्यं गद्यञ्च मिश्रञ्च काव्यं[१] यत् सा गतिः स्मृता।
अर्थौचित्यादिभिः सापि वागलङ्कार इष्यते॥ १८॥

कश्चिद् गद्येन पद्येन कश्चिन्मिश्रेण शक्यते।
कवितुं कश्चन द्वाभ्यां काव्येऽर्थः कश्चन त्रिभिः॥ १९॥

यादृग् गद्यविधौ बाणः पद्यबन्धे[१] न तादृशः।
गत्यां गत्यामियं देवी विचित्रा हि सरस्वती॥ २०॥

यथामति यथाशक्ति यथौचित्यं यथारुचि।
कवेः पात्रस्य चैतस्याः प्रयोग उपपद्यते॥ २१॥

(२) षड्विधा गतिः

द्रुता विलम्बिता मध्या साथ द्रुतविलम्बिता।
द्रुतमध्या च विज्ञेया तथा मध्यविलम्बिता॥ २२॥

सा लघूनां गुरूणाञ्च बाहुल्यात्पत्वमिश्रणैः।
पद्ये गद्ये च मिश्रे च षड्प्रकारोपजायते॥ २३॥

The words spoken by *Bhīṣma* lie well in (become) the mouths of the learned, just as, in the early morning, the rows of lotus pollen become the sacred pond. (11)

Here the words of the first half are in *Saṃskṛta* alone, and those of the second half are in *Prākṛta* alone. This variety is called *asādhāraṇī ananyagāminī jāti.* This *asādhāraṇya* [mutual inconvertibility?] is not there in the other languages.

Apabhraṣṭā is illustrated thus:

Dear girl, take your dues; wear this ring on your hand. O beautiful one, certainly my desire for love is with you. (12)

Due to the use of incorrect language, this is corrupt. Even then, since such language is used by uneducated persons and reciters of ritual verses, it becomes *apabhraṣṭā jāti.* In faithful imitation, this too gains worth.

2. *Gati*

(1) Various Prose Verse Modes

18. (The course of) poetry - verse, prose or their mixture - is known as *gati* (flow/gait). Through its appropriateness to the content etc., this also becomes an embellishment of speech.

19. In poetry some things can be handled in prose, some in verse, some in a combination (of the two). It is possible to express some matter in both and some in all three.

20. The way *Bāṇa* could compose prose, he could not compose verse. The form of *Sarasvatī* (Speech) varies from *gati* to *gati.*

21. The employment of *gati* is in accordance with the thought and proficiency, propriety and taste, of the poet and of the character.

(2) *Gati* of Six Types

22. In *drutā, vilambitā* and *madhyā,* and then, *drutavilambitā, drutamadhyā* and *madhyavilambitā* (forms), it should be known.

23. By the mixture, in large and small quantities, of the short and long (syllables), it becomes six-fold in verse, prose and in the mixed form.

तत्र वृत्तञ्च जातिञ्च पद्यमाहुरथो पृथक्।
समं चार्धसमं चैतद् विषमञ्च प्रचक्षते॥ २४॥

गद्यमुत्कलिकाप्रायं [१]पद्यगन्धीति च द्विधा।
द्विधैव गद्यपद्यादिभेदान्मिश्रमपीष्यते॥ २५॥

ललितं निष्ठुरं चूर्णमाविद्धञ्चेति योऽपरः।
विशेषः स तु गद्यस्य रीतिवृत्त्योर्भविष्यति॥ २६॥

(३) समवृत्ते गतयः

तत्र पद्यभेदेषु समवृत्ते द्रुता गीतिर्यथा -

अयि विजहीहि दृढोपगूहनं त्यज नवसङ्गमभीरु वल्लभम्।
अरुणकरोद्गम एष वर्तते वरतनु संप्रवदन्ति कुक्कुटाः॥ (१३)

सेयं समवृत्ते लघुसंयुक्ताक्षरभूयस्त्वाद् द्रुता गतिः॥

समवृत्ते विलम्बिता यथा -

प्रणम्य हेतुमीश्वरं मुनिं कणादमन्वतः।
पदार्थधर्मसङ्ग्रहः प्रवक्ष्यते महोदयः॥ (१४)

सेयं स्थाने स्थाने गुर्वक्षरयोगाद्विलम्बिता गतिः॥

तत्रैव मध्या यथा -

आसीद्दैत्यो हयग्रीवः सुहृद्वेश्मसु यस्य ताः।
वदन्ति स्म बलं बाह्वोः सितच्छत्रस्मिताः श्रियः॥ (१५)

सेयं नातिलघ्वाक्षरत्वान्मध्या गतिः॥

द्रुतविलम्बिता यथा -

24. *Vṛtta* and *jāti* are (the two types of metrical organisation) distinguished in verse. And each has *sama* (equal quarters), *ardhasama* (half equal quarters) and *viṣama* (unequal) types.

25ab. Prose has two varieties, viz. *utkalikāprāya* (with long compounds) and *padyagandhī* (with semblance of metrical structure).

25cd. *Miśrā* too, distinguished as 'beginning with prose' (and ending with verse) or 'beginning with verse' (and ending with prose), is accepted as twofold.

26. The other features of prose composition, such as delicate, harsh, uncompounded and compounded, will be considered when we come to *rīti* and *vṛtti*.

(3) *Gatis* in *Samavṛtta*

There, among the varieties of verse, *drutā gati* (swift gait) in a *samavṛtta* metre is illustrated thus:

Maid! Give up his close embrace. You who were fearing the new union, now leave your beloved. The sun's rays are appearing. Beautiful one! The cocks are crowing. (13)

There is swift gait in this *samavṛtta* verse, due to the abundance of short syllables and conjunct consonants.

The *vilambitā gati* (slow gait) in *samavṛtta* is illustrated thus:

After bowing to *Kaṇāda*, who is the source and master (of this science), I shall explain the elevating *Padārthadharmasaṅgraha*. (14)

There is slow gait in this, as long syllables have been placed in an orderly manner ‹*sthāne sthāne*›.

The *madhyā gati* (medium gait) in the same (*samavṛtta*) is illustrated thus:

There was this demon *Hayagrīva*, the might of whose arms was proclaimed by the riches in the mansions of his friends, which shone like the white umbrella (of royalty). (15)

This has medium gait as there are not too many short syllables.

The *drutavilambitā gati* is illustrated thus:

अवतु वः सवितुस्तुरगावली स्फुरितमध्यगतारुणनायका।
[1]समभिलङ्घिततुङ्गपयोधरा मरकतैकलतेव नभश्रियः॥ (१६)

सेयं द्रुताया विलम्बितायाश्च गतेरन्तरानुप्रवेशाद्[2] द्रुतविलम्बिता गतिः॥

द्रुतमध्या यथा -

अपि तुरगसमीपादुत्पतन्तं मयूरम्
न स रुचिरकलापं बाणलक्ष्यीचकार।
सपदि गतमनस्कश्चित्रमाल्यानुकीर्णे
रतिविगलितबन्धे केशपाशे प्रियायाः॥ (१७)

सेयं द्रुताया मध्यायाश्च गतेरन्तरानुप्रवेशाद् द्रुतमध्या गतिः॥

मध्यविलम्बिता यथा -

दुन्दुभयो दिवि दध्वनुरुच्चैरुच्चकराः कपयश्च ववल्गुः।
सिद्धनिकायकराब्जविमुक्तं माल्यमथाङ्गदमूर्ध्नि पपात॥ (१८)

सेयं मध्याया विलम्बितायाश्च गतेरन्तरानुप्रवेशान्मध्यविलम्बिता गतिः॥

एवमर्धसमविषमयोर्मात्राच्छन्दःसु गद्यमिश्रयोर्लघुगुरून्मिश्रवर्णविन्यासविशेषभूयस्त्वेन द्रुतादिगतयो गवेषणीयाः॥

(४) अन्यवृत्तेषु गतिः

तत्र विषमवृत्तच्छन्दसि द्रुता यथा -

अथ वासवस्य वचनेन रुचिरवदनस्त्रिलोचनम्।
क्लान्तिरहितमभिराधयितुं विधिवत्तपांसि विदधे धनञ्जयः॥ (१९)

अर्धसमच्छन्दसि विलम्बिता यथा -

विहितां प्रियया मनःप्रियामथ निश्चित्य गिरं गरीयसीम्।
उपपत्तिमदूर्जिताश्रयं नृपमूचे वचनं वृकोदरः॥ (२०)

May the string of horses belonging to *Savitā* (the Sun), spurred by the charioteer, *Aruṇa*, at the centre, sweeping over the high clouds/breasts of the gorgeous Sky, resembling a matchless emerald necklace, protect you. (16)

This is the *drutavilambitagati* as the swift and slow gaits alternate.

The *drutamadhyā gati* is illustrated thus:

The peacock with its beautiful tail, even as it flew near his horse, he did not make the aim of his arrow. For he at once thought of the tresses of his beloved, wound with colourful garlands, their knot loosened in dalliance. (17)

This is the *drutamadhyā gati*, as the swift and medium gaits are interlaced.

The *madhyavilambitā gati* is illustrated thus:

The drums resounded in the sky. Throwing up their arms, the monkeys jumped with joy. The wreaths from the hand-lotuses of the *siddhas* fell on *Aṅgada's* crown. (18)

This is the *madhyavilambitā gati*, as the medium and slow gaits are intermixed.

Similary, in *ardhasama* and *viṣama* metres, and in *mātrā* metres, in prose and in the mixture (of verse and prose), the *drutā* and other *gatis* should be looked for, as they present abundant variety in the arrangement of short and long syllables.

(4) *Gati* in Other *Vṛttas*

There, in a *viṣama-vṛtta* metre, *drutā gati* is illustrated thus:

Counselled by *Indra* ‹*Vāsava*›, his face brightening, *Arjuna* then performed penances, in the proper manner, to propitiate the Three-eyed (*Śiva*), tirelessly. (19)

The *vilambitā gati* in *ardhasama* metre is illustrated thus:

Convinced that the words uttered by his dear wife (*Draupadī*), which appealed to his heart, were [also] full of sense (lit. weighty), *Bhīma* then spoke words full of well-supported argument to the king (*Yudhiṣṭhira*). (20)

(५) गद्ये गतयः

उत्कलिकाप्रायगद्ये द्रुता[१] मध्या च यथा -

व्यपगतघनपटलममलजलनिधिसदृशमम्बरतलं विलोक्यते।
अञ्जनचूर्णपुञ्जश्यामं शार्वरं तमः स्त्यायते॥ (२१)

पद्यगन्धिगद्ये वृत्तगन्धौ मध्या, जातिगन्धौ द्रुतमध्या यथा -

पातालतालुतलवासिषु दानवेषु॥
हर इव जितमन्मथो गुह इवाप्रतिहतशक्तिः॥ इति (२२)

(६) गद्यपद्यमिश्रे गतिः

गद्यादौ मिश्रे गद्यपद्ययोर्द्रुतमध्या यथा -

'हन्त, पुण्यवानस्मि, यदहमतर्कितोपनतदर्शनोल्लसितनयनयानया -
अविरलमिव दाम्ना पौण्डरीकेण नद्धः
स्नपित इव च दुग्धस्रोतसां निर्भरेण।
कवलित इव कृत्स्नश्चक्षुषा स्फारितेन
प्रसभममृतमेघेनैव[२] सान्द्रेण सिक्तः॥' (२३)

पद्यादौ मिश्रे द्रुतविलम्बिता यथा -

असौ विद्याधारः शिशुरपि विनिर्गत्य भवना-
दिहायातः संप्रत्यविकलशरच्चन्द्रमधुरः।
यदालोकस्थाने भवति पुरमुन्मादतरलैः
कटाक्षैर्नारीणां कुवलयितवातायनमिव॥
अत्र बालसुहृदा मकरन्देन सह विद्यामान्वीक्षिकीमधीते स एष[३] माधवो नाम इति॥(२४)

३. षड्विधा रीतिः

वैदर्भादिकृतः पन्थाः काव्ये मार्ग इति स्मृतः।
रीङ् गताविति धातोः सा व्युत्पत्त्या रीतिरुच्यते॥ २७॥

(5) *Gatis* in Prose

The *drutā* and *madhyā gatis* in *utkalikāprāya* prose :

The layer of cloud having moved away, the surface of the sky looks like the clear sea...

The darkness of the night, black as a heap of collyrium, is increasing... (21)

In prose having traces of metre ‹*padyagandhigadya*›, the *madhyā gati* in the *vṛttagandhī* and *druta-madhyā* in the *jātigandhī* are illustrated thus:

...among the demons living at the mouth of the netherworld...

...having conquered amour, like *Śiva*; possessing unbeaten strength, like *Guha*.... (22)

(6) *Gati* in Prose-verse Mixture

In the prose-verse mixture which begins with prose, *drutamadhyā gati* is illustrated thus:

'Ah, I must be meritorious indeed, that I have been, by her widening eyes, at the unexpected meeting -

bound, as it were, by a thick garland of lotuses, bathed by a heavy stream of milk, swallowed by a devouring gaze, verily drenched by a dense cloud of nectar.' (23)

The *drutavilambitā gati* in the mixture which begins with verse, is illustrated thus:

'He is a receptacle of learning, although tender in age. Having come out of the mansion and standing here now, he is sweet like the full autumn moon - for a glimpse of whom, the excited, unsteady glances of the women are as if filling the city's windows with blue lilies.

Here he pursues the study of *nyāyaśāstra* ‹*ānvīkṣikī*› with his childhood friend *Makaranda*, and his name is *Mādhava*, we hear.' (24)

3. *Rīti* of Six Types

27. The path laid in poetry by the writers of *Vidarbha* or other country is known as *mārga*. It is called *rīti*, because it is derived from the root *rīṅ* employed in 'to go'.

वैदर्भी साथ पाञ्चाली गौडीयावन्तिका तथा।
लाटीया मागधी चेति षोढा रीतिर्निगद्यते॥ २८॥

तत्रासमासा निःशेषश्लेषादिगुणगुम्फिता।
विपञ्चीस्वरसौभाग्या वैदर्भी रीतिरिष्यते॥ २९॥

समस्तपञ्चषपदामोजः कान्तिविवर्जिताम्।
मधुरां सुकुमाराञ्च पाञ्चालीं कवयो विदुः॥ ३०॥

समस्तात्युद्भटपदामोजः कान्तिगुणान्विताम्।
गौडीयेति विजानन्ति रीतिं रीतिविचक्षणाः॥ ३१॥

अन्तराले तु पाञ्चालीवैदर्भ्योर्याऽवतिष्ठते।
सावन्तिका समस्तैः स्याद् द्वित्रैस्त्रिचतुरैः पदैः॥ ३२॥

समस्तरीतिर्व्यामिश्रा लाटीया रीतिरुच्यते।
पूर्वरीतेरनिर्वाहे खण्डरीतिस्तु मागधी॥ ३३॥

(१) रीत्युदाहरणानि

तासु वैदर्भी यथा -

मनीषिताः सन्ति गृहेषु देवतास्तपः क्व वत्से क्व च तावकं वपुः।
पदं सहेत भ्रमरस्य पेलवं शिरीषपुष्पं न पुनः पतत्रिणः॥ (२५)

सेयमसमस्तपदा समग्रश्लेषादिगुणवती वैदर्भी रीतिः॥

पाञ्चाली यथा -

[1]गात्राभिघातदलिताङ्गदजर्जराणां
गण्डस्थलीलुलितकुण्डलताडितानाम्।
क्षोभस्फुटन्मुकुटकोटिविघट्टितानां
नादोऽभवज्झणझणामुखरो मणीनाम्॥ (२६)

सेयमोजःकान्त्यभावादाश्लिष्टश्लथ[1]पुराणच्छायामाधुर्यसौकुमार्यवती समस्तपञ्चषपदा पाञ्चाली रीतिः॥

गौडीया यथा -

28. *Rīti* is said to be sixfold, viz. *Vaidarbhī, Pāñcālī, Gauḍīyā, Avantikā, Lāṭīyā* and *Māgadhī.*

29. Of them, that which is without compounds, constructed with all the *guṇas* such as *śleṣa,* and beautiful like the tone of *vipañcī* (*vīṇā*), is called *Vaidarbhī rīti.*

30. That which has five or six words in a compound, is totally lacking in *ojas* (vigour) and *kānti* (brilliance), but is sweet and delicate, the poets know as *Pāñcālī.*

31. That which has compounded, elaborate words, and is filled with *ojas* and *kānti guṇas,* that *rīti* the experts on *rīti* know as *Gauḍīyā.*

32. That which stands between *Pāñcālī* and *Vaidarbhī,* and which has two-three or three-four words in a compound, is *Avantikā.*

33. That which is a mixture of all *rītis,* is called *Lāṭīyā rīti.* When the *rīti* begun is not sustained, that break in style is called *Māgadhī.*

(1) *Rīti* Examples

Amongst them, *Vaidarbhī* is illustrated thus:

Daughter! We have all the desired gods in the home. Where that harsh penance and where your (delicate) frame! The *śirīṣa* flower can bear the light foot of the bee but not that of the bird. (25)

Avoiding compound words, and having all the *guṇas* from *śleṣa* onwards, this is the *Vaidarbhī rīti.*

Pāñcālī is illustrated thus:

As the bodies came together, the gems of the bracelets fell apart, those on the earrings swaying on the cheeks struck together, and the stones on the crest ornaments split in urgency, reverberating with *jhaṇa jhaṇa* sounds. (26)

As *ojas* and *kānti* are absent, this is *Pāñcālī rīti,* possessing a little of cohesion and looseness, old tale charm, sweetness and delicacy, and compounds of five-six words.

Gauḍīyā is illustrated thus:

यस्यावस्कन्दलीलाचलित[1]बलपरिस्पन्दखर्वीकृतोर्वी-
संरम्भोत्तम्भनायोन्नमितभरनमत्कन्धरासंधिरासीत्।
शेषो विस्फारफुल्लस्फुटपृथुलफणाफूत्कृताग्निस्फुलिङ्ग-
र्जत्संदोहसंदेहितविकटशिखामण्डलीरत्नखण्डः॥ (२७)

सेयमोजःकान्तिमती समस्तोद्भटभूरिपदा च गौडीया रीतिः॥

आवन्तिका यथा -

एतानि निःसहतनोरसमञ्जसानि
शून्यं मनः पिशुनयन्ति पदानि तस्याः।
एते च [1]मार्गतरवः प्रथयन्ति ताप-
[1]मालम्बितोज्झितपरिग्लपितैः प्रवालैः॥ (२८)

सेयं समस्तद्वित्रिचतुरपदा वैदर्भीपाञ्चाल्योरन्तरालवर्तिनी आवन्तिका नाम रीतिः॥

लाटीया यथा -

अयमुदयति मुद्राभञ्जनः पद्मिनीना-
मुदयगिरिवनालीबालमन्दारपुष्पम्।
विरहविधुरकोकद्वन्द्वबन्धुर्विभिन्दन्
कुपितकपिकपोलक्रोडताम्रस्तमांसि॥ (२९)

सेयं समस्तरीतिमिश्रा लाटीया नाम रीतिः॥

मागधी यथा -

करिकवलनशिष्टैः [1]शाकशाखाग्रपत्रै-
ररुणसरणयोऽमी सर्वतो भीषयन्ते।
चलितशबरसेनादत्तगोशृङ्गचण्ड-
ध्वनिचकितवराहव्याकुला विन्ध्यपादाः॥ (३०)

सेयमारब्धरीतेरनिर्वाहात् खण्डरीतिर्मागधी॥

४. षड्विधा वृत्तिः

या विकासेऽथ विक्षेपे सङ्कोचे विस्तरे तथा।
चेतसो वर्तयित्री स्यात् सा वृत्तिः सापि षड्विधा॥ ३४॥

Whose (the king's) army, easily commanded, marched to war, causing tremors in the earth, and the serpent *Śeṣanāga* tried to hold her steady, the effort bending his shoulder, the hot hisses from his enormous raised hoods creating sparks of fire which looked like gems decorating his fangs. (27)

Endowed with *ojas* and *kānti*, constructed in lofty compounds of many words, this is *Gauḍīyā rīti*.

Āvantikā is illustrated thus:

These mumbled words of the pining girl tell the emptiness of her heart. By their leaves which shrivel and fall as she leans on them, the trees by the path reveal the burning within her. (28)

This, having compounds of two, three or four words, is the *Āvantikā rīti* which stands between the *Vaidarbhī* and *Pāñcālī rītis*.

Lāṭīyā is illustrated thus:

Dispelling the darkness, here rises the opener of lotus buds, the mass of blossoms on the *mandāra* trees lining the forest on the rise-hill ‹*udayagiri*›, the friend of the *koka* pair parted (by the night), red like the cheek of the angry monkey. (29)

This mixture of all the *rītis* is called *Lāṭīyā*.

Māgadhī is illustrated thus:

The foothills of the *Vindhya*, lined red by the *śāka* trees bearing fresh leaves on the few branches left by devouring elephants, with the commotion of boars running hither and thither, startled by the fierce sound of the cow horns blown by the army of *śabaras*, inspire fear. (30)

Since the style begun has not been sustained, this is the 'broken' style, viz. *Māgadhī*.

4. *Vṛtti* of Six Types

34. That which brings about the blooming, agitation, shrinking and widening of the mind, is *vṛtti*. That too is of six kinds:

कैशिक्यारभटी चैव भारती सात्त्वती परा।
मध्यमारभटी चैव तथा मध्यमकैशिकी॥ ३५॥

सुकुमारार्थसंदर्भा कैशिकी तासु कथ्यते।
या तु प्रौढार्थसंदर्भा वृत्तिरारभटीति सा॥ ३६॥

कोमलप्रौढसंदर्भा कोमलार्थाथ भारती।
प्रौढार्थां कोमलप्रौढसंदर्भां सात्त्वतीं विदुः॥ ३७॥

कोमले प्रौढसंदर्भा त्वर्थे मध्यमकैशिकी।
प्रौढार्था कोमले बन्धे मध्यमारभटीष्यते॥ ३८॥

(१) वृत्त्युदाहरणानि

तत्र कैशिकी यथा -

शशिरुचिषु दलेषु नागवल्ल्या
विचकिलदामनि चन्दने च हृद्ये।
कुवलयिनि पुराणसीधुपात्रे
तरलदृशामपतन्दृशः प्रिये च॥ (३१)

सेयमर्थस्य च संदर्भस्य च सौकुमार्यात् कैशिकी नाम वृत्तिः॥

आरभटी यथा -

यो यः शस्त्रं बिभर्ति स्वभुजगुरुमदः पाण्डवीनां चमूनाम्
यो यः पाञ्चालगोत्रे शिशुरधिकवया गर्भशय्यां गतो वा।
यो यस्तत्कर्मसाक्षी चरति मयि रणे यश्च यश्च प्रतीपः
क्रोधान्धस्तस्य तस्य स्वयमिह जगतामन्तकस्यान्तकोऽहम्॥ (३२)

सेयं प्रौढार्थसंदर्भारभटी नाम वृत्तिः॥

भारती यथा -

उत्तिष्ठन्त्या रतान्ते भरमुरगपतौ पाणिनैकेन कृत्वा
धृत्वा चान्येन वासो विगलितकबरीभारमंसे वहन्त्याः।
भूयस्तत्कालकान्तिद्विगुणितसुरतप्रीतिना शौरिणा वः
शय्यामालिङ्ग्य नीतं वपुरलसलसद्बाहु लक्ष्म्याः पुनातु॥ (३३)

35. *Kaiśikī, Ārabhaṭī, Bhāratī* and, further, *Sāttvatī*, also *Madhyamārabhaṭī* and *Madhyamakaiśikī*.

36. Of them, *Kaiśikī* is that in which the content and composition are soft and delicate. The *vṛtti* in which the sense and composition are forceful, is *Ārabhaṭī*.

37. That which has delicate and firm composition serving a soft content is *Bhāratī* vṛtti. That which has a hard sense couched in a delicate and firm composition is known as *Sāttvatī*.

38. Where the sense is soft and the composition is hard, it is *Madhyamakaiśikī*. When there is forceful sense in a delicate composition it is *Madhyamārabhaṭī*.

(1) *Vṛtti* Examples

Kaiśikī is illustrated thus:

The glances from the mobile eyes of the women first fell on the moon white betel leaves, then on the *mallikā* garland, lingered on the alluring sandal, strayed over the antique cup of wine shaped like the blue-lotus, and finally rested on the lover. (31)

Here, as the context and composition possess delicate softness, it is the vṛtti called *Kaiśikī*.

Ārabhaṭī is illustrated thus:

Whosoever, in the army of the *Pāṇḍavas*, is proud of the strength of his arms and bears a weapon, whosoever belongs to the *Pāñcāla* clan - youth, old man or babe in the womb, whosoever was a witness to that (heinous) act, and whosoever opposes me in the battlefield - blinded with rage, I am Death to each one of them, nay, Death to the Death-giver of all the worlds. (32)

This, with the forceful sense and composition, is the vṛtti named *Ārabhaṭī*.

Bhāratī is illustrated thus:

May that frame of *Lakṣmī* make you holy - who, at the end of dalliance, supported herself with one hand on the *Śēṣa* serpent and with the other held her attire, her heavy locks loosening, to be borne by her shoulder, her charm at that moment doubling his desire, making *Viṣṇu* reach out once more to embrace her limp-armed self and pull her down to the bed. (33)

सेयमतिसुकुमारार्थे नातिसुकुमारसंदर्भा भारती नाम वृत्तिः ॥

सात्त्वती यथा -

वन्द्यौ द्वावपि तावनार्यचरितप्राप्तप्रतापोदयौ
भीमो भीमपराक्रमः स च मुनिर्भास्वत्कुठारायुधः ।
एकेनामृतवद्विदार्य करजैः पीतान्यसृञ्जि द्विषा-
मन्येनापि हताहितास्त्रसरसि स्नातं क्रुधः शान्तये ॥ (३४)

सेयं प्रौढार्था नातिप्रौढसंदर्भा सात्त्वती नाम वृत्तिः ॥

मध्यमकैशिकी यथा -

किं द्वारि दैवहतिके सहकारकेण
संवर्धितेन विषपादप एष पापः ।
अस्मिन्मनागपि विकासविकारभाजि
भीमा भवन्ति मदनज्वरसंनिपाताः ॥ (३५)

सेयं सुकुमारेऽर्थे प्रौढसंदर्भा मध्यमकैशिकी नाम वृत्तिः ॥

मध्यमारभटी यथा -

त्वं नागराज बहुमस्य नितंबभागम्
भोगेन गाढमुपवेष्टय मन्दराद्रेः ।
सोढाऽविषह्यवृषवाहनयोगलीला-
पर्यङ्कबन्धनविधेस्तव कोऽतिभारः ॥ (३६)

सेयं प्रौढेऽर्थे सुकुमारसंदर्भा मध्यमारभटी नाम वृत्तिः ॥

५. षड्विधा छाया

अन्योक्तीनामनुकृतिश्छाया सापीह षड्विधा ।
लोकच्छेकार्भकोन्मत्तपोटामत्तोक्तिभेदतः ॥ ३९ ॥

तासु लोकोक्तिच्छाया यथा -

In this very delicate sense, this not too delicate composition is *Bhāratī vṛtti.*

Sāttvatī is illustrated thus:

Both are worthy of salutation, though both attained success and glory through unworthy conduct - *Bhīma* of terrible might and the sage (*Paraśurāma*) armed with the glinting axe. By one, the bodies of his foes were torn apart with his nails and the blood drunk like nectar. The other bathed in the pool of blood around the enemies he had slaughtered, to abate his fury. (34)

With a forceful sense and not so firm composition, this is the vṛtti named *Sāttvatī.*

Madhyamakaiśikī is illustrated thus:

Cursed woman! What is the use of tending this mango tree at the doorstep with care? This wretched one is a poison tree. With the slightest sign of its flowering, the torments of the fever caused by *Madana* will be dreadful. (35)

This forceful composition in a tender context, is the vṛtti named *Madhyamakaiśikī.*

Madhyamārabhaṭī is illustrated thus:

O King of serpents! Tightly encircle with your hood (or body) the vast base of this *Mandara* mountain. For you who have borne the unbearable paryaṅka posture of *Śiva* in his *yoga* sport, what burden can be too big? (36)

This, with a soft composition employed in a forceful sense, is the *vṛtti* named *Madhyamārabhaṭī.*

5. *Chāyā* of Six Types

39. The imitation of the utterances of others is *chāyā.* That too is, in poetry, sixfold, as *loka* (common people), *cheka* (the learned), *arbhaka* (children), *unmatta* (the mad), *poṭā* (the servants) and *matta* (the intoxicated), have each a distinct speech.

Of them, *lokokti-chāyā* is illustrated thus:

शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणौ
मासानेतान्गमय चतुरो लोचने मीलयित्वा।
पश्चादावां विरहगुणितं तं तमात्माभिलाषम्
निर्वेक्ष्यावः परिणतशरच्चन्द्रिकासु क्षपासु॥ (३७)

सेयं लोचने मीलयित्वेति लोकोक्तेरनुकृतिर्लोकोक्तिच्छाया॥

छेकोक्तिच्छाया यथा -

यो हि दीर्घासिताक्षस्य विलासललितभ्रुणः।
कान्तामुखस्यावशगस्तस्मै नृपशवे नमः॥ (३८)

सेयं तस्मै नृपशवे नम इति विदग्धोक्तेरनुकृतिश्छेकोक्तिच्छाया॥

अर्भकोक्तिच्छाया यथा -

किं सः स्वर्गतरुः कोऽपि यस्य पुष्पं निशाकरः।
ते वृक्षाः कीदृशा मातर्येषां मुक्ताफलं फलम्॥ (३९)

सेयमव्युत्पन्नशिशुजनोक्तेरनुकृतिरर्भकोक्तिच्छाया॥

उन्मत्तोक्तिच्छाया यथा -

दृष्टः कथं सुतनु किं कुरुते किमस्म-
द्वार्तां स पृच्छति शृणोति निवेद्यमानाम्।
आस्तां किमस्य कथया कथयाशु ताव-
दत्रागमिष्यति न वा खलु सोऽभिमानी॥ (४०)

सेयमसमञ्जसाया उन्मत्तोक्तेरनुकृतिरुन्मत्तोक्तिच्छाया॥

पोटोक्तिच्छाया यथा -

तिलकमसहास्मि सोढुं घनसारेणातिसारो दोषो मे।
लम्भयति च दौर्बल्यं कुङ्कुमरागो ममाङ्गानि॥ (४१)

सेयमुत्तमपदारोपितनीचयुवत्युक्तेरनुकृतिः पोटोक्तिच्छाया॥

मत्तोक्तिच्छाया यथा -

The end of my curse will come as soon as *Viṣṇu* awakes from his slumber on the serpent. These four months you push somehow with eyes closed. After that we will fulfill every wish that has grown double in this separation, in nights which will be lovely with the autumn moonlight. (37)

'Closing the eyes' is a common expression used by people, so this imitation is *lokokt- chāyā.*

Chekokti-chāyā is illustrated thus:

He who has never succumbed to the face with wide dark eyes and mischievously arched brows of a beautiful woman - my salutations to that human beast. (38)

The imitation of the utterances of the learned in 'salutations to that human beast' is *chekokti-chāyā.*

Arbhakokti-chāyā is illustrated thus:

Is this some tree in heaven whose flower is the moon? What kind of trees are they, Mother, whose fruits are the pearls? (39)

This imitation of the utterance of an innocent child is *arbhakokti-chāyā.*

Unmattokti-chāyā is illustrated thus:

(Heroine asks her friend -) O beautiful one! How did you find him (how did he seem)? What is he doing? Does he ask for some news of me? Does he listen to all that is said? O leave it, what is the use of this talk? But tell me quickly, is that arrogant one coming here or not? (40)

This imitation of the frenzied utterance of a distracted woman is *unmattokticchāyā.*

Poṭokti-chāyā is illustrated thus:

I am not able to bear the *tilaka* (forehead mark). And the camphor harms me with purging. The red *kumkum* brings weakness to my limbs. (41)

This imitation of the utterance of a lowly woman placed in a high position is *poṭokti-chāyā.*

Mattokti-chāyā is illustrated thus:

पि पि प्रिय स स स्वयं मु मु मुखासवं देहि मे
त त त्यज दु दु द्रुतं भ भ भ भाजनं काञ्चनम्।
इति स्खलितजल्पितं मदवशात्कुरङ्गीदृशः
प्रगे हसितहेतवे सहचरीभिरध्यैयत॥ (४२)

सेयं स्खलन्त्या मत्तोक्तेरनुकृतिर्मत्तोक्तिच्छाया॥

६. षड्विधा मुद्रा

साभिप्रायस्य वाक्ये यद्वचसो विनिवेशनम्।
मुद्रां तां मुत्प्रदायित्वात् काव्यमुद्राविदो विदुः॥ ४०॥

सास्मिन्पदस्य वाक्यस्य विभक्तेर्वचनस्य च।
समुच्चयस्य संवृत्या[१] षोढा न्यासेन जायते॥ ४१॥

तासु पदमुद्रा यथा -

निर्माल्यं नयनश्रियः कुवलयं वक्त्रस्य दासः शशी
भ्रूयुग्मस्य सनाभि मन्मथधनुर्ज्योत्स्ना स्मितस्याञ्चलः।
सङ्गीतस्य च मत्तकोकिलरुतान्युच्छिष्टमेणीदृशः
सर्वाङ्गीणमहो विधेः परिणतं विज्ञानचित्रं चिरात्॥ (४३)

अत्र निर्माल्यं, दासः, सनाभि, अञ्चलः, उच्छिष्टमिति पदानां गौणवृत्तिव्यपाश्रयेण मुत्प्रदायिनां साभिप्रायनिवेशादियं पदमुद्रा॥

वाक्यमुद्रा यथा -

यत् स्वच्छे सलिलात्मनि प्रतिफलद्देवे त्रियामापतौ
पीयूषाकृति पर्यवस्यति किल ज्योत्स्नेति तत्त्वान्तरम्।
तिग्मं धाम चिरं चकास्ति दिवि यत्तत्रास्ति दिव्यः पुमान्
यं विज्ञातवतां त्रुटन्ति निखिला भूयो भवग्रन्थयः॥ (४४)

अत्र 'तत्रास्ति दिव्यः पुमान्' इत्यादेर्वाक्यान्तरस्य पूर्ववाक्योपकारित्वेन मुत्प्रदायकस्याभिप्राय-पूर्वनिवेशादियं वाक्यमुद्रा॥

'O d d dear one! Y y you give me the wine in your m m mouth. Th..th..throw away quickly the gold c c cup.' This stammered utterance by the deer-eyed woman in the hold of drink was recollected in the morning by her friends for their amusement. (42)

This imitation of the unsteady speech of a drunken woman, is *mattokti-chāyā.*

6. *Mudrā* of Six Types

40. The setting down of a phrase, loaded with intent, in an expression, is called *mudrā,* by the knowers of *kāvyamudrā* (the stamp of poetry), since it affords delight.

41. In poetry it (*mudrā*) is of six types, the placing of *pada* (word), *vākya* (sentence), *vibhakti* (termination), *vacana* (number), *samuccaya* (conjunction), and *saṃvṛti* (closing up).

Of them, *padamudrā* is illustrated thus:

The blue lotus is yesterday's flower next to the beauty of her eyes; the moon is a beggar to her face; *Madana's* bow is a brother to her eyebrows; the moonlight is but the edge of her smile; the cooing of the intoxicated cuckoos is the dregs of the doe-eyed one's music. At long last the Creator's expert knowledge has realised full perfection. (43)

Here the words *nirmālyam, dāsaḥ, sanābhi, añcalam, ucchiṣṭa,* which delight only in their secondary sense, have been set down, loaded with intent; so this is *padamudrā.*

Vākyamudrā is illustrated thus:

Since it throws its reflection in the clear water composing the form of the god controlling the night, and transforms itself into another substance, the nectar-like moonlight, since that fiery abode shines eternally in the heavens, surely, in that resides a divine being, all the worldly bonds of the knowers of whom are broken. (44)

Here, as the other sentence, 'there resides a divine being....' which causes delight by supporting the previous sentence, has been placed with intent, this is *vākyamudrā.*

विभक्तिमुद्रा यथा -

श्रियः प्रदुग्धे विपदो रुणद्धि यशांसि सूते मलिनं प्रमार्ष्टि।
संस्कारशौचेन परं पुनीते शुद्धा हि बुद्धिः किल कामधेनुः॥ (४५)

अत्र प्रदुग्धे,रुणद्धि,सूते, प्रमार्ष्टि, पुनीते, इति तिङ्विभक्तीनां 'दुहिपच्योः सकर्मकयोरुपसङ्ख्यानम्', 'रुधादिभ्यः श्नम्' इत्यादिभिर्विशेषलक्षणवतीनां' योगैः परस्मैपदात्मनेपदपर्यायेण निवेशो दृश्यते।

श्रियः, विपदः, यशांसि, मलिनं संस्कारशौचेन, इति च सुब्विभक्तीनाम् 'अचि श्नुधातुभ्रुवां य्वोरियङुवङौ' इत्यादिविशेषलक्षणवतीनां विकृताविकृतानां मङ्गलामङ्गलार्थपदपरत्वेन मङ्गलाद्यर्थानामभिप्रायतः प्रयोगो लक्ष्यते, तेनेयं विभक्तिमुद्रा भवति॥

वचनमुद्रा यथा -

विश्वम्भरा भगवती भवतीमसूत
राजा प्रजापतिसमो जनकः पिता ते।
तेषां वधूस्त्वमसि नन्दिनि पार्थिवानां
येषां कुलेषु सविता च गुरुर्वयं च॥ (४६)

अत्र वयमित्यात्मनि बहुवचनेन सविता चेति सवितर्येकवचनेन सवितुरप्यहं बहुमत इत्यभिप्रायो वक्तुरितीयं वचनमुद्रा॥

समुच्चयमुद्रा यथा -

जातश्चायं मुखेन्दुस्ते भ्रुकुटिप्रणयी पुरः।
गतं च वसुदेवस्य कुलं नामावशेषताम्॥ (४७)

अत्र 'आशंसायां भूतवच्च' इति भूतवद्भावस्य हयग्रीवप्रभावातिशयशंसिनः समुच्चयद्वारेण निवेशादियं समुच्चयमुद्रा॥

Vibhakti-mudrā is illustrated thus:

A clear intellect is indeed a wish granting cow ‹*kāmadhenu*› - it yields fortune, stops calamities, generates fame, cleanses dirt, and by its refining clarity it makes one perfectly pure. (45)

Here, the *tiṅ*-ending words (verbs) *pradugdhe, ruṇaddhi, sūte, pramārṣṭi* and *punīte*, displaying special features, as they have been formed with the help of the rules, "(the passive voice is employed in intransitive as well as the reflexive forms) in the transitive verbs *duhi* and *paci* as well ‹*upasaṅkhyānaṃ*›" and "in roots of the *rudh* group, the conjugational sign *śnam* is ordained in the active voice before the verb affix", are seen to be specially arranged, with an *ātmanepada* form alternating with a *parasmaipada* form.

Again, the *sup*-ending words (nouns or noun-related words), *śriyaḥ, vipadaḥ, yaśāṃsi, malinam, saṃskāraśaucena*, which present modified or unmodified forms, having special features since they have been formed with the help of rules such as 'When the affix begins with a vowel, the *i* / *ī* and *u* / *ū* ends of roots, the *u* of roots characterised by the conjugational sign *śnu*, and the *ū* of *bhrū*, are substituted by *iyaṅ* and *uvaṅ*, are seen to have been arranged with an auspicious meaning-ed one alternating with an inauspicious meaning-ed one, all basically auspicious in sense. So this is *vibhakti-mudrā*.

Vacana-mudrā is illustrated thus:

[*Vasiṣṭha's* message to *Sītā*-] The goddess Earth gave birth to you. King *Janaka* who is equal to *Prajāpati*, is your father. And Daughter! You are the daughter-in-law of those rulers in whose lineage the Sun is the *guru* (parent/ preceptor) and We too are. (46)

Here, the plural *vayaṃ* used for himself, and the singular *Savitā* used for the Sun, indicate the speaker's intent that he is even more revered than the Sun. So this is *vacana-mudrā*.

Samuccaya-mudrā is illustrated thus:

This moon-face of yours too wore (lit. became the lover of) a frown (lit. knitted brows), and the race of *Vasudeva* too remained only in name. (47)

Here, by the rule, 'In well wishing, past tense', the words wishing *Hayagrīva* supreme triumph, present the future in the past tense, employing *samuccaya* (conjunction). So this is *samuccaya-mudrā*.

संवृतिमुद्रा[1] यथा –

मणिरत्नं प्रसेनस्य तच्चानार्येण विष्णुना।
लब्धं येनाद्य योगेन तेन किं कीर्तितेन वः॥ (४८)

अत्र 'कथापि खलु पापानामलमश्रेयसे यतः', ततः 'किं तेन वः कीर्तितेन' इति साभिप्राय-संवृतिकरणादियं संवृतिमुद्रा॥

७. षड्विधा उक्तिः

विधिद्वारेण वा यत्र निषेधेनाथ वा पुनः।
प्रतीयते विशिष्टोऽर्थः सोक्तिरत्राभिधीयते॥ ४२॥

विधेरथ निषेधात् स्यादधिकाराद्विकल्पतः।
नियमात् परिसङ्ख्याया उपाधेः सेह षड्विधा॥ ४३॥

तासु विध्युक्तिर्यथा –

शुश्रूषस्व गुरून् कुरु प्रियसखीवृत्तिं सपत्नीजने॥ (४९)

अत्राप्राप्तौ प्रापणवचनं विधिः॥

निषेधोक्तिर्यथा –

भर्तुर्विप्रकृतापि रोषणतया मा स्म प्रतीपं गमः॥ (५०)

अत्र प्राप्तौ निवारणं निषेधः॥

अधिकारोक्तिर्यथा –

भूयिष्ठं भव दक्षिणा परिजने भोगेष्वनुत्सेकिनी।
यान्त्येवं गृहिणीपदं युवतयो वामाः कुलस्याधयः॥ (५१)

अत्र विधिनिषेधज्ञानाद्विधिनिषेधयोग्यताधिकारः॥

विकल्पोक्तिर्यथा –

Saṃvṛti-mudrā is illustrated thus:

Prasena's precious gem that was appropriated by that wicked *Viṣṇu* - What use is there, today, of recounting to you [his exploits] properly? (48)

Here, 'since even the talk of bad men is sufficient for degradation', why tell you? - this closing up, loaded with intention, is *saṃvṛti-mudrā.*

7. *Ukti* of Six Types

42. Through the door of injunction/assertion or prohibition/negation, the significant purport which is perceived, is called *ukti* here.

43. It is sixfold as it can take the form of *vidhi* (injunction), *niṣedha* (prohibition), *adhikāra* (claim), *vikalpa* (alternative), *niyama* (isolation) or *parisaṅkhyā* (delimitation).

Of them *vidhi-ukti* is illustrated thus:

(*Kaṇva* to *Śakuntalā*) - 'Serve your elders. Towards your co-wives, adopt the behaviour of a loving friend. (49)

Here, since that (instruction) which was not occasioned earlier has been given for the first time [as the need to instruct his daughter on the duties of a wife has arisen only now], this is *vidhi.*

Niṣedhokti is illustrated in:

Though wronged, do not, in a fit of anger, go against your husband. (50)

Here, as the instruction has been given ‹*prāptau*›, (further extending it to) avoiding mistakes ‹*nivāraṇam*› is *niṣedha.*

Adhikārokti is illustrated thus:

Be extremely tactful in dealing with your attendants; do not be elated with pride in your prosperity. Thus do young ladies attain the station (dignity) of a house-wife. Those of an opposite character are a bane to their family. (51)

Here, from knowing what to do and what not to do, the right for the deserts of (performing good) action and refraining from (bad) action is *adhikāra.*

एको नेता क्षत्रियो वा द्विजो वा
एका विद्याध्यात्मिकी वा त्रयी वा।
एका भार्या वंशजा वा प्रिया वा
एकं मित्रं भूपतिर्वा यतिर्वा॥ (५२)

सोऽयं जातिक्रियागुणद्रव्यावलम्बी चतुर्विधो विकल्पः॥

नियमोक्तिर्यथा –

विवादोऽपार्थ एवायं पार्थ एव धनुर्धरः।
यो न केवलमात्मीयैः परैरप्यभिनन्द्यते॥ (५३)

सोऽयमयोगान्ययोगात्यन्तायोगव्यवच्छेदलक्षणस्त्रिप्रकारो नियमः॥

परिसङ्ख्योक्तिर्यथा –

पञ्च पञ्चनखा भक्ष्या वामेनाक्ष्णा न पश्यति।
काठिन्यमस्याः कुचयोः किमसद्यत्र रोचते॥ (५४)

तदिदं विधिनिषेधाभ्यां विशेषाभ्यनुज्ञानं परिसङ्ख्येत्युच्यते॥

८. षड्विधा युक्तिः

अयुज्यमानस्य मिथः शब्दस्यार्थस्य वा पुनः।
योजना क्रियते यासौ युक्तिरित्युच्यते बुधैः॥ ४४॥

पदञ्चैव पदार्थश्च वाक्यं वाक्यार्थ एव च।
विषयोऽस्याः प्रकरणं प्रबन्धश्चाभिधीयते॥ ४५॥

तत्र –

योगकारणपर्यायाङ्गाङ्गिभावपरम्पराः।
पदयुक्तेर्निमित्तं स्युर्निरूढाः पदसिद्धये॥ ४६॥

Vikalpokti is illustrated thus:

One leader, whether *kṣatriya* or *brāhmaṇa*. One knowledge, whether it be spiritual or of *Veda*. One wife, whether of noble birth or beloved. One friend, whether he be a king or a sage. (52)

This is *vikalpa* (option) of four kinds, pertaining to class, action, quality and substance.

Niyamokti is illustrated thus:

This argument is just useless. *Arjuna* alone is bowman, who is hailed not only by his own people but also by others. (53)

This *niyama* is of three types - *ayogavyavaccheda* [*eva* refuting the non-application of 'useless' to 'argument', i.e., stressing its application], *anyayogavyavaccheda* [*eva* refuting the application of 'bowman' to any other archer], and *atyantāyogavyavaccheda* [*kevalam* thoroughly refuting the non-application of 'by his own people' to 'praised'].

Parisaṅkhyokti is illustrated thus:

Of creatures having five nails, five can be eaten. He does not see with the left eye. There is hardness in her breasts. What is untrue? That which is not liked. (54)

Through affirmation and negation, making a distinction and dismissing, is *parisaṅkhyā*. [Other creatures with five nails are not to be eaten. He sees with the right eye. There is no hardness in any other part, e.g., her speech. That which is liked by one is true.]

8. *Yukti* of Six Types

44. The fitting together of words or meanings which are disparate, is called '*yukti*' by the learned.

45. *Pada* (word), *padārtha* (word meaning), *vākya* (sentence), *vākyārtha* (sentence meaning), *prakaraṇa* (topic/scene/interlude) and *prabandha* (the entire poetic work) provide the matter for '*yukti*'.

There--

46. Series ‹*paramparā*› of *yoga* (word formation modes), of *kāraṇa* (causes), of *paryāya* (synonyms), and of *aṅgāṅgibhāva* (part-whole relations), generally employed for constructing phrases ‹*padasiddhi*›, serve '*pada-yukti*' (fitting words together).

विरुद्धानां पदार्थानां जात्यादीनां परस्परम्।
योजना येह तां युक्तिं पदार्थविषयां विदुः॥ ४७॥

गर्भः सह निगर्भेण संवृतिः ससमुच्चया।
हेतवो वाक्ययुक्तीनां क्रियतामेवमादयः॥ ४८॥

यत्तदादेरुपादानं क्रियाभ्याससमुच्चयौ।
क्रियासमभिहारश्च वाक्यार्थान् युञ्जते[1] मिथः॥ ४९॥

यदश्रद्धेयशैलादिवर्णनाभ्युपपत्तये।
वाक्यं सेह प्रकरणविषया युक्तिरिष्यते॥ ५०॥

प्रबन्धविषयाप्येवं युक्तिरुक्ता मनीषिभिः।
[1]उदाहरणमेवासां रूपव्यक्त्यै निदर्श्यते॥ ५१॥

(१) युक्त्युदाहरणानि

तत्र योगरूढिपरम्परादिनिमित्ता पदयुक्तिर्यथा-

प्राच्यां निर्जितजम्भजिद्दिपशिरः सिन्दूरशोभं दिशि
प्रत्याख्यातहयाङ्गनास्यहुतभुग्ज्योतिः प्रतीच्यर्णवे।
प्रातर्जातमदोन्मिषत्कमलिनीकिञ्जल्ककल्कोद्भटम्
भानोः पूर्णनभःकटाहकुहरक्रोडं महः पातु वः॥ (५५)

अत्र जम्भजिद्दिप इति योगरूढिपरम्परा, हयाङ्गनास्यहुतभुगिति पर्यायपरम्परा, प्रातर्जातमदोन्मिषत्कमलिनीकिञ्जल्ककल्कोद्भटमिति हेतुपरम्परा, नभःकटाहकुहरक्रोडमित्यङ्गाङ्गिभावपरम्परा च परिस्फुरन्ती दृश्यते॥

विरुद्धजात्यादियोगनिमित्ता पदार्थयुक्तिर्यथा -

तत्रागेन्द्रकरोरुदोःकरिशिरः पीनस्तनांसं वपुः
स्त्रीपुंसाकृति यत् पितुस्तव मुखे रम्योग्रमीक्षामहे।
वाराह्या इति नर्मणीभवदनः पश्यन् यदास्या मुखं
नाभिष्टौति हसन्न निन्दति तदा श्लिष्टोऽम्बया पातु वः॥ (५६)

47. The co-ordination of word-meanings consisting of *jāti* etc. (class, action, quality, substance), which are disparate, is known as *padārtha-yukti.*

48. The devices for *vākya-yukti* (co-ordination of sentences) are *garbha* (parenthesis) along with *nigarbha* (parenthesis within parenthesis), *saṃvṛti* (closing up) and *samuccaya* (conjunction), with expressions like 'Let it be done' and 'Thus'.

49. The use of *yat-tad* (that-which/as-so) etc., the repetition of a verb, verbs having the same agent, and reiteration with the same verb, co-ordinate mutually the senses of sentences.

50. The introduction of a statement for making unbelievable descriptions of scenes like mountains acceptable, is called *prakaraṇa-yukti.*

51ab. The *prabandha-yukti* (co-ordination of the entire work) has also been explained in the same manner, by experts.

51cd. For making their forms clear, the examples themselves are shown.

(1) *Yukti* Examples

The *padayukti* accomplished by (stringing together) etymological-conventional word series (and other series) is illustrated thus:

May the Sun's light protect you - which vanquishes in beauty the vermilion on the forehead of *Indra's* elephant in the East; surpasses the glow of the submarine fire in the Western ocean; magnanimously ushers in the morning, making the lotuses bloom in ecstasy, displaying their moist deposits of pollen; and fills the deep hollow of the sky-cauldron. (55)

Here, in *jambhajiddvipa* an etymological-conventional series, in *hayaṅganāsyahutabhug* a series of synonyms (replacing the familiar words), in *prātarjāta-madonmiṣatkamalinīkiñjalkakalkodbhaṭam* a chain of causes, and in *nabhaḥ-kaṭāhakuharakroḍam* a line of part-whole relations, is seen in progress.

The *padārthayukti* which fits together contrasting classes etc., is illustrated thus:

'With a thigh and arm like the elephant-lord's trunk, a large breast and shoulder resembling the elephant head, that lovely and fierce female-male shaped frame of your parent, we see here in your face.' On *Vārāhī* joking thus, as *Gaṇeśa* gazes at her face, neither applauding with a smile nor reproving, he is embraced by his mother. May he protect you. (56)

अत्र स्त्रीपुंसाकृतीति विरुद्धजातियोजना, नाभिष्टौति न निन्दतीति विरुद्धक्रियायोजना, रम्योग्रमिति विरुद्धगुणयोजना, मुखे वपुरीक्षामहे इति विरुद्धद्रव्ययोजना च लक्ष्यते॥

वाक्यगर्भादिविषया वाक्ययुक्तिर्यथा -

दिङ्मातङ्गघटाविभक्तचतुराघाटा मही साध्यते
सिद्धा सा च वदन्त एव हि वयं रोमाञ्चिताः पश्यत।
विप्राय प्रतिपाद्यते किमपरं रामाय तस्मै नमो
यस्मादाविरभूत् कथाद्भुतमिदं यत्रैव चास्तं गतम्॥ (५७)

अत्र 'वदन्त एव हि वयं रोमाञ्चिताः पश्यते'ति वाक्यगर्भः। तत्रैव 'पश्यते'ति वाक्यान्तरे भावाविष्कारवाचा निगर्भः 'किमपरं रामाय तस्मै नम' इति वाक्यसंवृतिः। 'यस्मादाविरभूत् कथाद्भुतमिदं यत्रैव चास्तं गत'मिति वाक्यसमुच्चयः। सेयमेतेषां योजनाद्वाक्यविषया युक्तिर्भवति॥

यत्तदाद्युपादाननिमित्ता वाक्यार्थयुक्तिर्यथा -

तिष्ठ द्वारि भवाङ्गणे व्रज बहिः [1]सद्मेति वर्त्मेक्षते
शालामञ्च तमङ्गमञ्च वलभीमञ्चेति वेश्माञ्चति।
दूतीं संदिश संदिशेति बहुशः संदिश्य सास्ते तथा
तल्पे कल्पमयीव निर्घृण यथा नान्तं निशा गच्छति।। (५८)

अत्र प्रथमपादे क्रियासमुच्चयः, द्वितीये क्रियाभ्यासः, तृतीये दूतीं संदिश संदिशेति यावत्क्रियासमभिहारः। शेषे तु तथा सास्ते यथा निशान्तं न गच्छतीति यत्तदोरुपादानं वाक्यार्थयुक्तेर्हेतुः प्रतीयते। सेयमुक्तलक्षणा वाक्यार्थयुक्तिर्भवति॥

अश्रद्धेयपर्वतादिवर्णनोपपत्तिहेतुः प्रकरणविषया यथा -

Here, in 'female-male shaped' disparate classes ‹*jāti*› are joined together; in 'neither applauds nor reproves', disparate actions ‹*kriyā*› are brought together; in 'lovely-fierce' disparate qualities ‹*guṇa*› are combined; in 'in the face we see the frame' disparate substances ‹*dravya*› are brought together.

Vākyayukti involving parenthesis etc. is illustrated thus:

The earth bounded by the four quarters lined with their elephants, is conquered. And, conquered, - saying this our hair stands on end, see! - it is given away to the *brāhmaṇa*. What more (can be said)? Our salutations to that *Rāma* with whom has arisen this wondrous tale and with whom it has ended. (57)

Here, in 'telling this our hair is on end, see!' there is parenthesis ‹*vākyagarbha*›; and the expression 'See!' within this sentence, discovering the thrill (of the speaker), is parenthesis within parenthesis ‹*nigarbha*›. 'What more? Salutations to that *Rāma*!', is closing up with a sentence ‹*vākyasaṃvṛti*›; 'where the story began and where it reached an end' is the conjunction of predicates ‹*vākyasamuccaya*›. Because of the use of all these, this is *yukti* involving sentence.

Vākyārtha-yukti accomplished by the use of *yat tat* etc. is illustrated thus:

[The messenger tells the hero-] 'Stand at the door, enter the courtyard, go out of the house' - thus she looks (for you) on the road. 'Rush to the hall, rush up the stairs, rush to the turret' - thus she rushes about the house. Raving 'Send the girl with a message, send!', and having sent her many times, O cruel one!, she slumps on the bed as if, like an aeon, the night will never come to an end. (58)

Here, in the first quarter a number of verbs with one reference (agent), in the second the repetition of a verb, in the third, in 'send a messenger, send', insistence through reiteration, in the remaining part, 'so lies she that the night will never end', the use of *yat* and *tat* - all these are seen to bring the sense of the sentences together. So this is *vākyārthayukti* as defined.

Prakaraṇa-yukti which affords plausibility to unbelievable descriptions of mountain etc., is illustrated thus:

मुदे मुरारेरमरैः सुमेरोरानीय यस्योपचितस्य शृङ्गैः।
भवन्ति नोद्दामगिरां कवीनामुच्छ्रायसौन्दर्यगुणा मृषोद्याः॥ (५९)

प्रबन्धव्यापिवस्तूपपत्तेर्हेतुस्तु प्रबन्धविषया युक्तिर्भवति। यथा -

धूमज्योतिः सलिलमरुतां संनिपातः क्व मेघः
संदेशार्थाः क्व पटुकरणैः प्राणिभिः प्रापणीयाः।
इत्यौत्सुक्यादपरिगणयन् गुह्यकस्तं ययाचे
कामार्ता हि प्रकृतिकृपणाश्चेतनाचेतनेषु॥ (६०)

९. षड्विधा भणितिः

उक्तिप्रकारो भणितिः संभवेऽसंभवे च सा।
विशेषसंवृत्याश्चर्यकल्पनासु च कल्प्यते॥ ५२॥

तत्र संभवभणितिर्यथा -

सद्योद्रावितकेतकोदरदलस्रोतःश्रियं बिभ्रती
येयं मौक्तिकदामगुम्फनविधेर्योग्यच्छविः प्रागभूत्।
उत्सेक्या कलशीभिरञ्जलिपुटैः मेया[1] मृणालाङ्कुरै-
र्पातव्या[2] च शशिन्यमुग्धविभवे सा वर्तते चन्द्रिका॥ (६१)

अत्र ज्योत्स्नायाः सद्योद्रावितकेतकोदरदलस्रोतःसादृश्यादिसंभवादियं संभवभणितिर्विधिरूपा[1]॥

असंभवभणितिर्यथा -

क्व पेयं ज्योत्स्नाम्भो वदत[1] बिसवल्लीसरणिभि-
र्मृणालीतन्तुभ्यः सिचयरचना कुत्र भवति।
क्व वा पारीमेयो बत बकुलदाम्नां परिमलः
कथं स्वप्नः साक्षात् कुवलयदृशं कल्पयतु ताम्॥ (६२)

अत्र ज्योत्स्नादीनां मृणालादिभिः पेयत्वादेरसंभवादियमसंभवभणितिर्निषेधरूपा[1]॥

[1]विशेषभणितिर्यथा -

[Description of *Raivataka* mountain in *Śiśupālavadham*-] Endowed with the peaks of the *Sumeru* mountain, brought by the gods for the delight of *Kṛṣṇa*, it (*Raivataka*) does not belie the lofty descriptions of its height and beauty made by the poets. (59)

The winning of credence for the theme of the entire (poetic) work is '*prabandhaviṣayā yukti*'. It is illustrated thus:

Where the smoke-like cloud - that collection of light, water and air, and where the messages that creatures with efficient organs have to send? Forgetting this, in his eagerness, the *yakṣa* ‹*guhyaka*› urged the cloud (to carry his message). People tormented by love naturally cannot discriminate between living beings and lifeless objects! (60)

9. *Bhaṇiti* of Six Types

52. A mode of telling is *bhaṇiti*. It is constructed in the form of *sambhava* (event/possibility), *asambhava* (impossibility), *viśeṣa* (exception), *saṃvṛti* (closing), *āścarya* (wonder) and *kalpanā* (conception of competence).

Here *sambhavabhaṇiti* is illustrated thus:

The moonlight which first bore the charm of the juice trickling from the freshly crushed flower cup of the *ketaka*, slender enough to string pearls with, with the unfolding of the splendour of the moon, can now be poured with jugs, measured with cupped hands and drunk in lotus shoots. (61)

Here, since the moonlight is (conceived of as) a happening similar to the juice streaming from the freshly crushed *ketaka* flower etc., this is '*sambhavabhaṇiti*' in the mode of assertion.

Asambhavabhaṇiti is illustrated thus:

Tell me! Where can the liquid moonlight be drunk through lily stem pipes? Where is weaving done with strands of lotus fibre? Or can the fragrance of *bakula* garlands be measured with a cup ‹*pārī*›? How can dream materialise before the eyes that blue-lotus eyed one [seen by it]? (62)

Here, since drinking moonlight through lotus stems etc. is impossible, this is *asambhava-bhaṇiti* in the mode of negation.

Viśeṣa-bhaṇiti is illustrated thus:

रेवतीदशनोच्छिष्टपरिपूतपुटे दृशौ।
वहन् हली मदक्षीबः पानगोष्ठ्यां पुनातु वः॥ (६३)

अत्र रेवतीदशनोच्छिष्टयोरपि हलिदृशोर्यत् पूतत्वम्, मदक्षीबस्यापि हलिनो यत् पावनत्वमसौ विशेष इतीयं विशेषभणितिर्निषेधे विधिरूपा॥

संवृतिभणितिर्यथा -

आभरणस्याभरणं प्रसाधनविधेः प्रसाधनविशेषः।
उपमानस्यापि सखे प्रत्युपमानं वपुस्तस्याः॥ (६४)

अत्र प्रसिद्धवर्णनाप्रपञ्चविधेराभरणस्याभरणं वपुरित्यादिवाक्यैः संवरणादियं संवृतिभणितिर्विधौ निषेधरूपा॥

आश्चर्यभणितिर्यथा -

ज्योतिर्भ्यस्तदिदं तमः समुदितं जातोऽयमद्भ्यः शिखी
पीयूषादिदमुत्थितं[१] विषमयं छायाप्तजन्मातपः।
को नामास्य विधिः प्रशान्तिषु भवेद् बाढं द्रढीयानयम्
ग्रन्थिर्यत् प्रियतोऽपि विप्रियमिदं सख्यः कृतं सान्त्वनैः॥ (६५)

अत्र ज्योतिःप्रभृतिभ्यस्तमःप्रभृतीनामुत्पत्तेराश्चर्यरूपत्वादियमाश्चर्यभणितिर्निषेधविधौ विधिनिषेधरूपा॥ कल्पनाभणितिर्यथा -

दृश्यं दृशां सहस्रैर्मनसामयुतैर्विभावनीयं च।
सुकृतशतकोटिभोग्यं किमपि वयः सुभ्रुवः स्वदते॥ (६६)

अत्र वयोरामणीयकातिशयस्य दृक्सहस्रादिभिरेवावलोकनीयत्वादियोग्यताकल्पनादियं कल्पनाभणितिर्विधिनिषेधे निषेधविधिरूपा॥

May that *Balarāma* bearing eyes whose lids have been hallowed by *Revatī's* kisses, even as he sits in the drinking assembly, intoxicated with wine, bless you with purity. (63)

Here, even though soiled by *Revati's* saliva, the purity of *Balarāma's* eyes, and even though intoxicated with drink, his sanctity - this is exceptional. So this is *viśeṣabhaṇiti* in the mode of assertion in denial.

Saṃvṛti-bhaṇiti is illustrated thus:

The adornment of adorning, the special embellishment of the task of embellishment, the comparison, in turn, of comparison itself, O friend, is her form. (64)

Here, since the entire range of phrases employed commonly in description is rejected (lit. closed up) by the sentences, 'Her form is the ornament of ornaments' etc., this is *saṃvṛti-bhaṇiti* taking the form of negation in assertion.

Āścaryabhaṇiti is illustrated thus:

To think that this darkness has arisen from light; this fire has been generated in water; this poison has emerged from nectar; this heat has taken birth in shade! What possibly can be the way to soothe this? Surely this knot is a strong one, that even from the loved one this unlovable act [expecting endurance]! Enough of consoling [me], friends. (65)

Here, due to the astonishing emergence of darkness etc. from light etc., this is *āścaryabhaṇiti*, taking the form of assertion-negation in negation-assertion.

Kalpanābhaṇiti is illustrated thus:

Fit to be seen with a thousand eyes, to be held in thought by tens of thousands of hearts, and to be won only by hundreds of crores of good deeds, the indescribable ‹*kimapi*› youth of the girl with the lovely brow delights. (66)

Here, as the excessive charm of youth has been conceived of as capable of being perceived only by a thousand eyes and so on, this is *kalpanābhaṇiti* in the form of the exception turning rule in a situation of rule violation.

१०. षड्विधा गुम्फना

वाक्ये शब्दार्थयोः सम्यग् रचना गुम्फना स्मृता।
शब्दार्थक्रमपर्यायपदवाक्यकृता च सा॥ ५३॥

तासु शब्दकृता यथा -

रामाभिषेके मदविह्वलायाः कराच्च्युतो हेमघटस्तरुण्याः।
सोपानमासाद्य चकार शब्दं ठंठं ठठं ठं ठठठं ठठं ठः॥ (६७)

सेयं ठंठमित्यादेर्निरर्थकस्य श्लोकपादस्यार्थानुगुण्येन वाक्ये [१]रचितत्वाच्छब्दरचना॥

अर्थकृता यथा -

दिक्कालात्मसमैव यस्य विभुता यस्तत्र विद्योतते
यत्रामुष्य सुधीभवन्ति किरणा राशेः स यासामभूत्।
यस्तत्पित्तमुषः स यस्य हविषे यस्तस्य जीवातवे
वोढा यद्गुणमेष मन्मथरिपोस्ताः पान्तु वो मूर्तयः॥ (६८)

अत्र सेयं व्योमादीनामष्टानामपि महेशमूर्तिलक्षणानामर्थानामुत्तरोत्तरसङ्कलनया रचितत्वादर्थरचना॥

क्रमकृता यथा -

नीलाब्जानां नयनयुगलद्राघिमा दत्तपत्रः
कुम्भावैभौ कुचपरिकरः पूर्वपक्षीचकार ।
भ्रूविभ्रान्तिर्मदनधनुषो विभ्रमानन्ववादी-
द्वक्त्रज्योत्स्ना शशधररुचं दूषयामास यस्याः॥ (६९)

अत्र पत्रप्रदानपूर्वपक्षोपन्यासानुवाददूषणोद्भावनानां बुधजनप्रसिद्धक्रमेण रचितत्वादियं क्रमरचना॥

10. *Gumphanā* of Six Types

53. The arrangement of words and meaning in a sentence, done well, is known as *gumphanā* (stringing). This involves *śabda* (word/sound), *artha* (meaning), *krama* (sequence), *paryāya* (synonym), *pada* (word/part of a sentence) and *vākya* (sentence).

Of them *śabdakṛtā* (*gumphanā*) is illustrated thus:

At the coronation of *Rāma*, from the hands of the girl who was unsteady with excitement, the golden pitcher fell, and reaching the stairs, made a *ṭhaṃ ṭhaṃ ṭhaṭhaṃ ṭhaṃ ṭha ṭha ṭhaṃ ṭha ṭhaṃ ṭhaḥ* sound [rolling down]. (67)

This *ṭhaṇṭhaṃ* etc., forming a meaningless quarter, has been kept in the expression, in keeping with the sense [to function onomatopoetically]. So this is *śabdaracanā* (*gumphanā*).

Arthakṛtā (*gumphanā*) is illustrated thus:

One which equals in extent the Quarters, Time and the soul, [i.e. ether/sky], one which shines brilliantly in that (sky), [i.e. the Sun], one in which the rays of that (Sun) become nectar, [i.e. the moon], the collection (ocean) of that in which that (moon) was born, [i.e. water], one which burns for heating that (water) up, [i.e. fire], one for whose sacrificial offerings that (fire) is useful [i.e. the householder], one who keeps the life of the householder, [i.e. air], one whose quality [of smell] that (air) carries, [i.e. the earth] - may all these forms of *Manmatha's* foe [i.e. *Śiva*], protect you. (68)

Since the eight things, sky etc., which constitute *Śiva's* forms, are strung together, one elicited from another, this is *artharacanā* (*gumphanā*).

Kramakṛtā (*gumphanā*) is illustrated thus:

The length of her eyes issued the challenge to blue lotuses ‹*dattapatraḥ*›; the expanse of her breasts made the elephant's temples the first argument (to be defeated) ‹*pūrvapakṣīcakāra*›; the playful arches of her brows spoke in support of the arches of *Madana's* bow ‹*ananvavādīt*›; and the light of her face found error in the lustre of the moon ‹*dūṣayāmāsa*›. (69)

Here, delivering the declaration of challenge, setting down the contention, arguing in support, and identifying the error [in the opponent's argument] - all these being arranged in the well known order accepted by the learned, this is *kramaracanā* (*gumphanā*).

पर्यायकृता यथा -

कणइल्लि च्चिअ जाणइ कुन्तपलत्ताइ कीरसंलवई।
पूसअभासं मुञ्चसु ण हु रे हं धिठंवाआडी॥ (७०)

[शुक्येव जानाति शुकप्रलपितानि कीरसंलापिनी।
कीरभाषां मुञ्च न खलु रेऽहं घृष्टशुकी॥]

सेयं शुकनामपर्यायाणामर्थानुगुण्येन रचितत्वात् पर्यायरचना॥

पदकृता यथा -

लोलल्लाङ्गूलवल्लीवलयितबकुलानोकहस्कन्धलोलै-
र्गोलाङ्गूलैर्नदद्भिः प्रतिरसितजरत्कन्दरामन्दिरेषु।
[1]खण्डेषूद्दण्डपिण्डीतगरतरलनाः प्रापिरे येन वेला-
मालम्ब्योत्तालतल्लस्फुटितपुटकिनीबन्धवो गन्धवाहाः॥ (७१)

अत्र लाङ्गूलवल्लीवलयितबकुलैर्नदद्भिर्गोलाङ्गूलैः प्रतिरसितजरत्कन्दरामन्दिरेषु खण्डेषु[1] उद्दण्डपिण्डीतगरतरलनाः पुटकिनीबन्धवो गन्धवाहा वेलामालम्ब्य येन प्रापिरे इत्यतोऽधिकानामपुष्टार्थानामपि पदानामनुप्रासाय छन्दःपूरणाय चार्थानुगुण्येन रचितत्वादियं पदरचना॥

वाक्यकृता यथा -

पतिश्वशुरता ज्येष्ठे पतिदेवरतानुजे।
मध्यमेषु तु पाञ्चाल्यास्त्रितयं त्रितयं त्रिषु॥ (७२)

इह महतोऽर्थस्याल्पीयसा ग्रन्थेनाभिधानमिति व्युत्क्रमेणापि ग्रन्थलाघवाय वाक्यार्थो रचित इतीयं वाक्य-रचना॥

११. षड्विधा शय्या

शय्येत्याहुः पदार्थानां घटनायां परस्परम्।
सा प्रक्रान्तेन कस्मिंश्चिदप्रक्रान्तेन कुत्रचित्॥ ५४॥

Paryāyakṛtā (*gumphanā*) is illustrated thus: (*Prākṛta*)

Only the hen-parrot who is used to conversation with the cock-parrot will understand the prattle of the parrot. Give up your parrot talk. You there, I cannot imitate a hen-parrot. (70)

This stringing together of synonyms of the word 'parrot', suits the purport, so this is *paryāyaracanā* (*gumphanā*).

Padakṛtā (*gumphanā*) is illustrated thus:

In those parts, dotted with ancient caves which were echoing the shrill squeals of the monkeys which, twining their mobile tail creepers around the branches of the *bakula* trees, were shaking them, as he reached the bank of the lake, he felt the winds which swayed the tall, sturdy *piṇḍītagara* trees, but were the gentle friends of the lotuses blooming on the rippling water. (71)

Here, to the expression, 'In those parts, occupied by ancient caves echoing the sounds of the monkeys, which were shaking the *bakula* trees with their creeper-like tails, he felt the winds, which were the friends of the lotuses, but swayed the stout *piṇḍītagara* trees, when he reached the water bank', extra phrases have been added. Although they are superfluous, they have been so arranged that they serve alliteration, complete the metre, and support the meaning. So this is *padaracanā* (*gumphanā*).

Vākyakṛtā (*gumphanā*) is illustrated thus:

To *Pāñcālī*, the eldest (*Pāṇḍava*) bore, as it were, the relation of husband and father-in-law; in the youngest brother she saw husband and younger brother-in-law; in the middle three she saw all three. (72)

Here, expressing a large idea in a small construction, as the sense of the sentence has been so arranged that even the order (of counting the brothers) has been upset, for the sake of economy of construction ‹*granthalāghavam*›, this is *vākyaracanā* (*gumphanā*).

11. *Śayyā* of Six Types

54. When things/ideas are found linked with each other ‹*ghaṭanāyām*›, that is called *śayyā*. In some places, related to the context ‹*prakrāntena*›, and in some, away from the context ‹*aprakrāntena*›,

अतिक्रान्तेन कुत्रापि पदार्थं वर्णयोः क्वचित्।
[१]वाक्यार्थे वाक्ययोः क्वापि प्रकीर्णानां च दृश्यते॥ ५५॥

तासु प्रक्रान्तघटना यथा –

स तथेति प्रतिज्ञाय विसृज्य कथमप्युमाम्।
ऋषीन् ज्योतिर्मयान् सप्त सस्मार स्मरशासनः॥ (७३)

सेयं सप्तर्षीणामागमनस्य प्रक्रान्तस्यैव घटनात् प्रक्रान्तघटना॥

अप्रक्रान्तघटना यथा –

अत्राप्युदाहरन्तीममितिहासं पुरातनम्।
निषादस्य च संवादमृषेः संवरणस्य च॥ (७४)

सेयमप्रक्रान्तस्य निषादसंवरणसंवादस्य घटनादप्रक्रान्तघटना॥

अतिक्रान्तघटना यथा –

तस्य चक्रुश्चमत्कारं व्यतीतसमया अपि।
स्मितार्द्रमुकुलोद्भेदाः कदम्बवनराजयः॥ (७५)

इयमतिक्रान्तस्यापि कदम्बवनराजीनामार्द्रमुकुलोद्भेदस्य विरहिमनश्चमत्कारकारिणो रामस्य स्मृतिद्वारेण घटनादतिक्रान्तघटना॥

पदघटना यथा –

छिन्नेनापतता वह्नौ यन्मुखेन हठात् कृते।
स्वेति हेति हरेणोक्तेः स्वाहासीत् सैष रावणः॥ (७६)

इयं स्वेतिहेति वर्णाभ्यां स्वाहेति पदस्य घटितत्वात् पदघटना॥

वाक्यघटना यथा –

हंस प्रयच्छ मे कान्तां गतिरस्यास्त्वया हृता।
विभावितैकदेशेन देयं[१] यदभियुज्यते॥ (७७)

55. and in some places, beyond the context ‹*atikrāntena*›, in some places between two syllables ‹*varṇayoḥ*› for forming a word, between two sentences ‹*vākyayoḥ*› for keeping the expression coherent, and sometimes belonging to scattered things ‹*prakīrṇānām*›, it is observed.

Of them, *prakrānta-ghaṭanā* (*śayyā*) is illustrated thus:

'Be it so' - thus promising, and somehow sending *Umā* away, the chastiser of *Smara* (i.e. *Śiva*) called to mind the seven enlightened sages. (73)

This is *prakrānta-ghaṭanā (śayyā)*, as the arrival of the sages, which is within the context, is linked up.

Aprakrānta-ghaṭanā (*śayyā*) is illustrated thus:

Here, (people) also relate the ancient story of the dialogue between the hunter and the sage *Saṃvaraṇa*. (74)

This introduction of the dialogue of the hunter and *Saṃvaraṇa*, which is not within the context, is *aprakrānta-ghaṭanā (śayyā)*.

Atikrānta-ghaṭanā (*śayyā*) is illustrated thus:

Even though the time was past, the rows of *kadamba* trees in the forest worked a miracle on him, bursting, as it were, into blossoms glistening like smiles. (75)

Even though the time is past, the blooming of the *kadamba* trees, which is actually the work of the pining heart of *Rāma*, is brought in through the door of memory. So this is *atikrānta ghaṭanā (śayyā)*.

Padaghaṭanā (*śayyā*) is illustrated thus:

With the *svā* uttered with emphasis by (each) severed head as it fell into the fire, and the exclamation *hā* uttered by *Śiva*, this is that *Rāvaṇa* who became the oblation (*svāhā*). (76)

Since the word *svāhā* has been formed from the syllables *svā* and *hā*, this is *padaghaṭanā (śayyā)*.

Vākyaghaṭanā (*śayyā*) is illustrated thus:

O swan, return my beloved to me; her gait has been robbed by you; the finding of a fraction of a stolen item can demand its restoration. (77)

इयं पूर्वशास्त्रनिबद्धस्योत्तरार्धस्य तदर्थाननुयायिनापि प्रस्तुतार्थाविरुद्धेन पूर्वार्धेनैकवाक्यतयैव घटितत्वाद्वाक्यघटना॥

प्रकीर्णघटना यथा –

एक्किहिं अच्छिहिं सावणु अण्णहिं भद्दवउ
माहउ महिअलसत्थरे गण्डत्थल सरउ।
अङ्गहिं गिम्ह सुहच्छिइ तिलवण मग्गसिरु
मुद्धिहि मुहपङ्कअसरि आवासिउ सिसिरु॥ (७८)

[एकस्मिन्नक्षिण श्रावणोऽन्यस्मिन् भाद्रपदः
माधवो महीतलस्तास्तरे गण्डस्थले शरत्।
अङ्गे ग्रीष्मः [1][सुखासिकातिलवने] मार्गशीर्षः
मुग्धाया मुखपङ्कजसरसि आवासितः शिशिरः॥]

अत्र श्रावणादीनामयुगपद्भावित्वेन विप्रकीर्णानां घटनादियं प्रकीर्णघटना।

प्रकीर्णशब्दश्चायं शेषवाची। तेनान्यासामपि प्रकीर्णघटनानामिहावकाशो भवति। तेन या इमा महाकविप्रबन्धेषु मुख्या गौणी लक्षणा तद्भावापत्तिरुपचरिता लक्षितलक्षणेति शब्दवृत्तयस्ता अपीह श्रूयन्ते।

तत्रादितः षट्स्वाधारवचनेषु मुग्धाया इति संबन्धिपदे च मुख्या। शेषयोर्द्वयोराधारवचनयोर्गौणी। श्रावणादिषु चतुर्षु मासवचनेषु लक्षणा। षट्स्वपि चाधेयवचनेषु वर्षादिषु लक्षिताभिहितेष्वपि[1] युगपदसंभवत्सु श्रुतार्थापत्तिलभ्या तावद् भावापत्तिः। आवासित इति क्रियापदे चोपचरिता व्यक्तमेव प्रतीयते। लक्षितलक्षणापि चैतास्वेव व्याख्यानत उन्मिषति।

तथाहि। आवासितशब्दोऽयमभिमतप्रदेशनिवेशितमहापरिच्छदे महाराजादौ निरूढाभिधानशक्तिः। स उपचारेण श्रावणादिषु प्रयुज्यमानस्तेषामपि महत्त्वमभिलक्ष्य महापरिच्छदतां महारंभत्वञ्च[2] लक्षयन् प्रस्तुताया अपि प्रवृत्तेर्महान्तमनुबन्धं लक्षयति।

The second half of the verse quoting ancient authority, although it does not follow the first half in sense, is not opposed to the main purport, and is couched in the same sentence. So this is *vākyaghaṭanā (śayyā).*

Prakīrṇa-ghaṭanā (*śayyā*) is illustrated thus: (*Prākṛta*)

For the young innocent girl, in one eye camps *Śrāvaṇa* [first month of rains], and in the other *Bhādrapada* [second month of rains]; her *Mādhava* [second spring month] on the earth's surface; on her cheeks the autumn; the summer in her limbs; in the sesamum field of her comfort, the *Mārgaśīrṣa* [harvest month]; and in the lotus pool of her face, late winter. (78)

Here, as *Śrāvaṇa* etc. do not occur simultaneously, the bringing together of these scattered (periods) is *prakīrṇaghaṭanā (śayyā).*

The word *prakīrṇa* here stands for the remaining kinds (of miscellany) as well. So other miscellaneous combinations too find occasion. The various significatory functions of words ‹*śabdavṛtti*› - *mukhyā, gauṇī* and *lakṣaṇā, tadbhāvāpatti, upacāra* and *lakṣitalakṣaṇā,* found in the works of great poets, are all included (lit. heard) here (in this context).

From the beginning, in the six words indicating the *ādhāra* [bases, i.e., eye, earth, cheek, limbs, comfort, face], and in the word *mugdhāyāḥ* (the girl's) which connects them, the *mukhyā vṛtti* (primary mode of signifying), operates. In the remaining two words for the *ādhāra* [sesamum field, lotus pool], the *gauṇī vṛtti* (secondary mode) is operative. In the four words denoting months, viz. *Śrāvaṇa* etc., there is *lakṣaṇā* (indicative function). In the case of all the six expressions, both indicatory [e.g., *Śrāvaṇa*] and direct [e.g. *Śarad*], which convey the objects [namely, the seasons,] resting on these bases ‹*ādheyavacaneṣu*›, from rain onwards, since all of them occurring at the same time is impossible, the assumption is demanded by their being mentioned ‹*śrutārthāpatti*›, that their presence is imposed ‹*bhāvāpatti*›. In the verb form *āvāsita* ('camping'), the figurative attribution ‹*upacāra*› is evident. The indirect indication ‹*lakṣitalakṣaṇā*› is revealed in all these, through (further) analysis.

That is as follows. The word *āvāsita* has become established in the conventional meaning 'stationed', with reference to a king or some lord who has stationed his extensive retinue at a favourite spot. This is here used secondarily with the words *Śrāvaṇa* etc., and indicates their vastness and sweep, and their great effect, and, thereby, the great effects which accompany the state under description [i.e. the heroine's separation from the hero].

ते च युगपल्लोचनादावनुपपद्यमानस्थितयः स्वशब्दशक्तिभिस्तत्र तत्र निवेश्यमानाः स्वधर्मसंपदः प्रत्यासन्नायां तद्धर्मसंपदमुपलक्षयन्ति। असावसौ विरहवत्या अपि वियोगवेदनातिशयं लक्षयन्ती कमितरि स्नेहातिशयं लक्षयति।

तत्र श्रावणो भाद्रपद इत्येताभ्यामवयवाभ्यां वर्षर्तुर्लक्ष्यते। स च लोचनयोरनुपपद्यमानस्थितिरपि विभक्तिश्रुत्या निवेशितः पयःपृषत्प्रवाहलक्षणायाः स्वधर्मसंपदः प्रत्यासन्नामविच्छिन्नाश्रुप्रवाहसंलक्षयन् समागमोत्काया उत्कण्ठातिशयं लक्षयति।

माधव इत्युत्तरावयवेन वसन्तो लक्ष्यते सोऽपि महीतलस्त्रस्तरेऽनुपपद्यमानस्थितिः प्राग्वदेव शब्दशक्त्या निवेशितः कुसुमकिसलयमृणालकमलिनीदलादिकायाः स्वधर्मसंपदः समासन्नां शिशिरणसामग्रीमुपलक्षयन् कामवत्याः शरीरान्तःसंतापं लक्षयति।

शरदित्यनेन ऋतुविशेषोऽभिधीयते। सा गण्डयोरनुपपद्यमानस्थितिः प्रशंसावचनस्यापि स्थलशब्द-स्यानुस्मरण[3]शक्त्या समाकृष्यमाणकाशकुसुमहंसागमनकुमुदसरःप्रसादचन्द्रातपादिकायाः स्वधर्मसंपदः समासन्नं गण्डयोः पाण्डुभावं लक्षयन् मृगेक्षणाया [4]विरहक्षामतामुपलक्षयति।

ग्रीष्म इत्यनेनापि ऋतुविशेष एवोच्यते। सोऽप्यङ्गनाङ्गेऽनुपपद्यमानः सूर्यांशुकार्कश्यप्रतप्तपांसु-तापपरुषोष्णानिलत्वदावाग्निकालुष्यादेः स्वधर्मसंपदः समानानीकभूताभूतपूर्वानङ्गज्वरलिङ्गसंत्रष्टमीं कामावस्थाम् लक्षयति।

मार्गशीर्ष इत्यनेन तु पूर्वावयवेन हेमन्तो लक्ष्यते। तेन च यथा हेमन्ते तिलवनं लूयते तथा तस्याः सुखासिका सांप्रतं लूयत इति [5]लक्षितेनातिशयिनी मनःपीडोपलक्षिता भवति।

Those (the seasons) cannot be found simultaneously in 'eyes' etc., but, in each part in which they have been introduced [e.g. eyes], full of their characteristic features, by the significatory capacity of their names, they indicate the same qualities/states prevailing there. Each of these, while indicating the extreme pain caused by separation to the woman, also shows her extreme love for her beloved.

There, by the two months, *Śrāvaṇa* and *Bhādrapada*, the rainy season is indicated. Even though it cannot be associated with the two eyes, it is placed there by means of (the locative) case ending, and with its own characteristics of water flow and downpour, indicates the constant flow of tears, and thereby the great longing of the woman for reunion [with her lover who is away].

By its second month, *Mādhava*, spring is indicated. It too cannot be on the surface of the earth; but as in the previous case, it has been placed there by the capacity of the word (taking the locative case). And thus placed, through its own (cooling) features, viz. flowers, tender leaves, lotus stalks and petals, it indicates secondarily the cooling solace provided only by the earth's surface, and, thereby, the anguish in the body of the love-smitten woman [who seeks it].

The word *śarad* signifies a specific season (autumn). Its presence in the cheeks is not possible. But, assisted by the capacity of the word *sthala*, which gives prominence (to the cheeks), for kindling recollection (of the season), it brings in its own features - *kāśa* flowers, advent of the swans, blossoming of the lotus ponds, clear moonlight etc., and indicates the similar whiteness of the cheeks and, thereby, the emaciated state of the deer-eyed one in separation.

By *grīṣma* too a specific season (summer) is signified. It too cannot be found in the limbs of a woman. But through its own features, viz. the harshness of the sun's rays, the heat of the burning dust, the merciless hot winds, forest fire, and unpleasantness, approaching the symptoms of the fever of love which are making their first appearance, it indicates the eighth stage of love [in the girl].

Hemanta (early winter) is indicated by its first month, *Mārgaśīrṣa*. By this, another sense is indicated. Just as, in the *hemanta* season, the sesamum crops are cut, the comfort of the heroine is now destroyed, indicating her extreme mental anguish.

का पुनः सुखासिकातिलवनयोः समानधर्मता। येयं स्नेहनिर्भरता नाम। अभिसारिकाणां च प्रायेण तिलवनाब्जिनीखण्डयोरेव[६] बहुमानप्रसिद्धिः।

यदित्थमाहुः-

अत्तन्तहरमणिज्जं अम्हं गामस्स मण्डणीहूअम्।
लुअतिलवाडिसरिच्छं सिसिरेण कअं भिसिणिसण्डम्॥[७]

[अत्यन्तरमणीयमस्माकं ग्रामस्य मण्डनीभूतम्।
लूनतिलवाटीसदृशं शिशिरेण कृतमब्जिनीखण्डम्॥]

अत एवायमुत्तरवाक्ये कमलसरःशब्देनाब्जिनीखण्डमपि निर्दिशति। तद्यथा -

मुद्धिहि मुहपङ्कअसरि आवासिउ सिसिरु।
[मुग्धाया मुखपङ्कजसरसि आवासितः शिशिरः॥]

तत्र शिशिर इत्यनेन ऋतुविशेषेण मुग्धामुखेऽपि पद्मसरसीव शब्दशक्त्या निवेशितेन कमलवनोपप्लवादेः स्वधर्मसंपदो लोकप्रतीतायाः प्रत्यासन्ना मुग्धामुखाम्बुरुहलोचनोत्पलस्मितकुसुमदशनकेसरादेश्छायापरिम्लानिर्लक्ष्यमाणा विप्रलम्भानुभावप्रकर्षमुपलक्षयति।

शिशिरलक्ष्मीवर्णनप्रस्तावाच्च 'मुखमर्धं शरीरस्य सर्वं वा मुखमुच्यते' इति 'स्थानप्राधान्यलक्षणया सर्वर्तुभ्यः शिशिर एवेह प्रधानमित्यपि लक्षितं भवति॥

१२. षड्विधा पठितिः

काकुस्वरपदच्छेदभेदाभिनयकान्तिभिः।
पाठो योऽर्थविशेषाय पठितिः सेह षड्विधा॥ ५६॥

सा काक्वा यथा -

यदि मे वल्लभा दूती तदाहमपि वल्लभा।
यदि तस्याः प्रिया वाचस्तन्ममापि प्रिय प्रियाः॥ (७९)

अत्रैकया काक्वा विधिरन्यया तु निषेधः प्रतीयते॥

What indeed is common to (her) comfort and the sesamum field? Love depends on their support. It is well known that women who go out to meet their lovers have the greatest liking for the sesamum fields and the lotus ponds.

As has been said: (*Prākṛta*)

This beautiful lotus pond which is the ornament of our village, has been made to look like a cut field of sesamum, by the winter.

That is why, in the second half of the verse, he (the poet) brings in this lotus pond also, by the word *kamalasaraḥ* -

mugdhāyāḥ mukhapaṅkajasarasi āvāsitaḥ śiśiraḥ

(The full winter has stationed itself in the lotus-pool of the girl's face.)

This season called *śiśira* (high winter), is placed in the girl's face, just as it occurs in the lotus pond, through the power of the word (i.e., in the locative case). Through its own familiar features such as the drying up of the lotus beds, it indicates the declining brightness of the girl's face-lotus, eye-lilies, smile-blossom, teeth-pollen etc.. This in turn indicates the bleakness ‹*prakarṣa*› of her behaviour ‹*anubhāva*› in separation ‹*vipralambha*›.

As the description of the features of *śiśira* has been taken up (in her face), following the rule regarding the primacy of place, i.e., 'the face is half the body, nay all of it', *śiśira* also becomes indicated as the most important of all the seasons in this context.

12. *Paṭhiti* of Six Types

56. The mode of reading or speaking which assists the variation of sense, by means of *kāku* (tone), *svara* (vowel length), *padaccheda* (changing the punctuation), *padabheda* (breaking up the words differently), *abhinaya* (gesture), or *kānti* (brilliance/cleverness), is called *paṭhiti*. It has six varieties in poetry.

Paṭhiti by *kāku* is for example:

Dear one! If my messenger friend is likeable, then I too am? If her words are pleasing, then mine too must be? (79)

Here, by one intonation an assertion is made and, by the other, denial is conveyed.

स्वरेण यथा –

सुभ्रूस्त्वं कुपितेत्यपास्तमशनं त्यक्ता कथा योषिताम्
दूरादेव मयोज्झिताः सुरभयः स्रग्गन्धधूपादयः।
रागं रागिणि मुञ्च मय्यवनते दृष्टे प्रसीदाधुना
सत्यं त्वद्विरहाद् भवन्ति दयिते सर्वा ममान्धा दिशः॥ (८०)

अत्र दृष्टे इत्यत्र प्लुतस्वरकरणात् कुपितकान्ताप्रसादनपरमपीदं वाक्यमुत्कुपितदृष्टिप्रसादनपरतां[१] प्रतिपद्यते॥

पदच्छेदेन यथा –

सर्वक्षितिभृतां नाथ दृष्टा सर्वाङ्गसुन्दरी।
रामा रम्ये वनान्तेऽस्मिन् मया विरहिता त्वया॥ (८१)

अत्र मया विरहितेत्येतावति पदच्छेदे पुरूरवसस्त्वयेत्येतावति तु पर्वतस्य वाक्यभेदो भवति॥

पदभेदेन यथा –

येन ध्वस्तमनोभवेन बलिजित्कायः पुरास्त्रीकृतो
यो गङ्गां च[२] दधेऽन्धकक्षयकरो यो बर्हिपत्रप्रियः।
यस्याहुः शशिमच्छिरोहर इति स्तुत्यञ्च नामामराः
सोऽव्यादिष्टभुजङ्गहारवलयस्त्वां सर्वदोमाधवः॥ (८२)

Paṭhiti by *svara* is, for example:

Dear fair browed one! On knowing that you are angry, I have stopped eating; all talk of women has been given up; I stay far from perfumes, garlands, sandal, incense and such things. O beloved, give up your anger. Be appeased, now that you see me prostrating before you. Darling, truly, without you, all the directions become dark for me. (80)

Here, by lengthening (the last long vowel in) *dṛṣṭe* (addressing *dṛṣṭi*), this sentence which is aimed at placating the angry beloved, appears to be placating her angry glance.

Paṭhiti by *padaccheda* is for example:

O lord of all the mountains, has the beautiful beloved lost by me, been sighted by you in this pleasant forest? (81)

Here, separating the words in such a way that 'lost by me' is read, the sentence is *Purūravā's*; if 'lost by you' is read, it becomes the mountain's. ['O King of all the kings, the beautiful beloved lost by you was seen by me in this pleasant forest.']

Paṭhiti by *padabheda* is for example:

May the husband of *Umā* (i.e. *Śiva*) protect you always - *Śiva*, the destroyer of the mind-born (*Madana*), by whom, of old, the vanquisher of *Bali* (i.e. *Viṣṇu*) was used as a weapon, who bore *Gaṅgā* on his head, the annihilator of the demon *Andhaka*, to whom the peacock flyer (i.e. *Kārtikeya*) is dear, whose praise the gods utter with the epithets 'moon-crested' and 'destroyer' (the remover of ignorance), who wears serpents for garlands and bracelets.

OR

The birth-transcending one who crushed *Śakaṭa* ‹*anaḥ*› demon, who conquered *Bali*, whose form once became feminine, who lifted the [*Govardhana*] mountain, who saved the earth [as the Great Boar], the refuge of cowherds ‹*andhaka*›, fond of the peacock feather [worn on his head], praised by the gods as the slayer of *Rāhu* (lit. tormenter of the moon), fond of *Garuḍa* (lit. eater of snakes), lost in music (lit. sound), giver of all [desires], may that husband of *Lakṣmī* ‹*mādhava*› protect you. (82)

अत्र येन ध्वस्तमनोभवेनेत्यादेर्येन ध्वस्तम् अनः अभवेनेत्यादेश्च पदभेदादुमाधवो माधव इत्यर्थद्वयं प्रतीयते। तयोश्च द्वयोरपि प्राधान्येनोपादानाद्[1] अङ्गाङ्गिभावेन प्रकृताप्रकृतरूपतया चानवस्थानात् परस्परमसंबन्धेनायं श्लेषः। पदभेदेन तु पाठे पर्यायतोऽर्थद्वयप्रतीतेरियं श्लेषोपसर्जना[2] पदभेदपठितिः॥

अभिनयेन यथा -

एद्दहमेत्तत्थणिआ एद्दहमेत्तेहिम् अच्छिवत्तेहिम्।
एद्दहमेत्तावत्था एद्दहमेत्तेहिं दिअहेहिम्॥ (८३)

[एतावन्मात्रस्तनी एतावन्मात्राभ्यामक्षिपत्राभ्याम्।
एतावन्मात्रावस्था एतावन्मात्रैर्दिवसैः॥]

अत्र इयन्मात्रस्तनीत्यादीनां तथाभूतहस्ताभिनयैः सह पठनात् तथाविधार्थविशेषो गम्यते॥

अपदेशोऽप्यभिनयविशेष एव। यथा -

इतः स दैत्यः प्राप्तश्रीर्नेत एवार्हति क्षयम्। (८४)

इत्यात्मानमपदिश्य ब्रूते॥

कान्त्या यथा -

यस्यारिजातं नृपतेरपश्यदवलम्बनम्।
ययौ निर्झरसंभोगैरपश्यदबलं वनम्॥ (८५)

अत्रावलम्बनमबलं वनमिति पदे पदद्वये वा द्वितीयचतुर्थस्थानयोर्यौ वकारबकारौ तयोरन्तःस्थपवर्गाभ्यां पवर्गान्तःस्थाभ्यां च कान्तिमति पाठेऽर्थभेदो जायते॥

(१) मतान्तरेण पठितिः

अपरे पुनः पठितिमन्यथा कथयन्ति -

पदपादार्धभाषाणामन्यथाकरणेन यः।
पाठः पूर्वोक्तसूक्तस्य पठितिं तां प्रचक्षते॥ ५७॥

तत्र पदान्यथाकरणं द्विधा - प्रकृतितो विभक्तितश्च।

Here, the two ways of breaking up the words, viz. *yena dhvastamanobhavena* and *yena dhvastam anaḥ abhavena*, yield two different meanings, i.e., *Umādhava* (*Śiva*) and *Mādhava* (*Viṣṇu*). This is *śleṣa* (paronomasia), because both the meanings are presented as primary and not related as body and limb, or as contextual and non-contextual, and because they are not mutually connected. However, the two meanings emerge, in turn (*paryāyataḥ*), in the process of reading, by the different break-up of the words. So here *śleṣa* becomes subordinate to this *padabhedapaṭhiti*.

Paṭhiti by *abhinaya* is for example: (*Prākṛta*)

The woman with this big breast, and with this big eye petals is in this state in this many days. (83)

Here, from reciting 'this big breast' etc., with matching hand mimes, the proper meaning is understood.

Apadeśa (pointing out) is also an *abhinaya* type. As in:

'From here the demon has got his glory, from here he does not deserve destruction.' (84)

[The Creator] says this, pointing to Himself.

Paṭhiti by *kānti* is, for example:

The enemy hordes of that king spotted that sanctuary, and weak from the lack of sleep and food, having partaken only of the waterfall, entered the forest. (85)

Here, in the word *avalambanam* and in the two words *abalaṃ vanam*, the *va* and *ba*, i.e., the *antastha* (semi-vowel) and the letter belonging to the *pa*-class, in the second and fourth positions, being interchanged in a bright reading, a difference in meaning results.

(1) Another Conception of *Paṭhiti*

Again, some explain *paṭhitī* in other ways:

57. When a given expression is changed in a word, quarter, half verse, or in the language employed, the reading which results is called *paṭhiti*.

There, the changing of a word is possible in two ways, in the *prakṛti* (word base), and in the *vibhakti* (termination).

तत्र प्रकृतितो यथा –

असकलहसितत्वात् क्षालितानीव कान्त्या
मुकुलितनयनत्वाज्ज्ञात[1]कर्णोत्पलानि।
पिबतु मधुसुगन्धीन्याननानि प्रियाणां
त्वयि विनिहितभारः कुन्तलानामधीशः॥ (८६)

अत्र त्वयीत्यस्य स्थाने मयीति यदा पठ्यते, तदैतत् प्रार्थनावाक्यमप्यनुमतिवाक्यं भवति॥

विभक्तितो यथा –

सहभृत्यगणं सबान्धवं सहमित्रं ससुतं सहानुजम्।
स्वबलेन निहन्ति संयुगे न चिरात् पाण्डुसुतः सुयोधनम्॥ (८७)

अत्र यदा पाण्डुसुतः सुयोधनमित्यस्य स्थाने 'पाण्डुसुतं सुयोधन' इति पठ्यते, तदैतदमङ्गलार्थमपि सुयोधने मङ्गलार्थं भवति॥

पादान्यथाकरणेन यथा –

एकान्ते विजने रात्रावन्तर्वेश्मनि साहसे।
न्यासापह्नवने चैव दिव्या संभवति क्रिया॥ (८८)

अत्र यदा तृतीयपादस्थाने 'तन्वङ्गी यदि लभ्येत' इति पाठो भवति, तदैतत् परीक्षौपयिकमपि कामौपयिकं भवति॥

अर्धान्यथाकरणेन यथा –

तत्तावदेव शशिनः स्फुरितं महीयो[1]
यावन्न तिग्मरुचिमण्डलमभ्युदेति।
अभ्युद्यते सकलधामनिधौ तु तस्मिन्
इन्दोः सिताभ्रशकलस्य[2] च को विशेषः। (८९)

अत्र यदा मध्यमपादयोः स्थाने 'यावन्न ताः किमपि गौरितरा हसन्ति ताभिः पुनर्विहसिताननपङ्कजाभिः' इति पठ्यते, तदैतद्वीरार्थोक्तिरूपमपि शृङ्गारोक्तिरूपं संपद्यते॥

पादत्रयस्य चान्यथाकरणेन यथा –

त्यागेन युक्ता दिवमुत्पतन्ति
त्यागेन हीना नरकं व्रजन्ति।
न त्यागिनां दुष्करमस्ति किञ्चित्
त्यागो हि सर्वव्यसनानि हन्ति॥ (९०)

Paṭhiti from changing *prakṛti* is as in:

Let the king of the *Kuntalas*, placing his responsibility in you, drink the wine-scented faces of his beloveds, which are as if bathed with the brilliance of their controlled laughter, and whose ear (ornament-)lotuses come to notice because of their closed eyes. (86)

Here, if in the place of *tvayi* (in you), *mayi* (in me) is read, this sentence conveying a request becomes a sentence granting permission.

Paṭhiti from change of *vibhakti*:

In the war, the son of *Pāṇḍu*, with his own might, will soon kill *Suyodhana* (*Duryodhana*), along with his troop of servants, kinsmen, friends, sons and younger brothers. (87)

Here, if in the place of *pāṇḍusutaḥ suyodhanaṃ* one reads *pāṇḍusutam suyodhanaḥ*, then what is inauspicious will become auspicious for *Suyodhana*.

Paṭhiti by changing a quarter verse is as in:

Action can become godly only in isolation, in uninhabited places, at night, inside the house, in bravery, and in safeguarding a deposit. (88)

Here, if we replace the third quarter (i.e., 'and in safeguarding a deposit') with 'if a slim maid is there', this device for testing, becomes an aid for love.

Paṭhiti by changing a half verse is as in:

The moon's splendour lasts only as long as that orb of incandescent brilliance (sun) has not arisen. Once that entire treasure of light has arisen, what is there to distinguish the moon from a white cloud patch? (89)

Here, for the two middle quarters, if we substitute 'only so long as those fair ladies do not laugh. Once those lotus-faced ones laugh openly', this verse which conveys valour, will become an expression suitable for love.

Paṭhiti by altering three quarters of a verse:

Those who are armed with renunciation rise to heaven; those who lack the will to renounce, go to hell. Nothing is impossible for people who sacrifice. Sacrifice alone destroys all evil. (90)

अत्र यदा तुरीयपादमेवोपादाय पादत्रयस्यान्यथाकरणेन वक्ष्यमाणः पाठो भवति, तदैतत्त्यागप्रशंसार्थमपि त्यागनिन्दार्थं जायते। तद् यथा -

त्यागो हि सर्वव्यसनानि हन्तीत्यलीकमेतद् भुवि संप्रतीतम्।
जातानि सर्वव्यसनानि तस्यास्त्यागेन मे मुग्धविलोचनायाः॥ (९१)

भाषान्यथाकरणेन यथा-

किं तादेण णरेन्दसेहरसिहालीढग्गपादेण मे
किं वा मे ससुरेण वासवसहासीहासणद्धासिणा।
ते देसा गिरिणो अ ते वणमही स ज्जेअ मे वल्लहा
कोसल्लातणअस्स जत्थ चलणे वन्देअ णन्दामि अ॥ (९२)

अत्र यदि भाषान्तरेण पठ्यते, तदैतच्छौरसेनीभाषया सीतावाक्यं संस्कृतभाषया[1] सुमन्त्रेण दशरथाय निवेदितं भवति।

तद्यथा -

किं तातेन नरेन्द्रशेखरशिखालीढाग्रपादेन मे
किं वा मे श्वशुरेण वासवसभासिंहासनार्धासिना[1]।
ते देशा गिरयश्च ते वनमही सा चैव मे वल्लभा
कौसल्यातनयस्य यत्र चरणौ वन्दे[2] च नन्दामि च॥ (९३)

सेयमेवंप्रकारा पठितिः॥

१३. षड्विधं यमकम्

विभिन्नार्थैकरूपाया [1]याऽऽवृत्तिर्वर्णसंहतेः।
अव्यपेतव्यपेतात्मा यमकं तन्निगद्यते॥ ५८॥

तदव्यपेतयमकं व्यपेतयमकं तथा।
स्थानास्थानविभागाभ्यां पादभेदाच्च भिद्यते॥ ५९॥

(१) स्थानयमकम्

तत्र[1] पादादिमध्यान्ताः स्थानं तेषूपकल्प्यते।
यदव्यपेतमन्यद्वा तत् स्थानयमकं विदुः॥ ६०॥

By retaining only the fourth quarter and changing (adding) the other three quarters, the reading will be as shall be shown. Then this expression in praise of sacrifice changes into a condemnation of sacrifice.

'Sacrifice destroys all evil.' This is false, as I have learnt well in this world. With the sacrifice of that girl with the innocent eyes, have all my ills started. (91)

Paṭhiti by altering the language:

What is my father to me, whose feet are reverentially touched with their foreheads by kings; what again is my father-in-law who shares *Indra's* throne in his assembly? For me only those lands, those hills and that wooded earth are dear, where I can worship and rejoice at the two feet of *Kausalyā's* son (*Rāma*). (92,93)

Here, if read in a different language, this utterance of *Sītā* in *Śaurasenī* becomes a report by *Sumantra* in *Saṃskṛta* to *Daśaratha* (quoting *Sītā's* words).

This is '*paṭhiti*' of this (different) type.

13. *Yamakam* of Six Types

58. The repetition of a group of syllables, sharing different meanings in a single shape, without gap ‹*avyapeta*› or with gap ‹*vyapeta*›, is called *yamakam*.

59. Both *avyapeta* and *vyapeta yamakams* have varieties on the basis of *sthāna* (regular place in a *pāda* = quarter) and *asthāna* (irregular place) differences and the (number of) *pādas* involved.

(1) *Sthāna-yamakam*

60. The verse quarter has beginning ‹*ādi*›, middle ‹*madhya*› and end ‹*anta*›. That (repetition) whose place is fixed in these ‹*teṣu*›, whether *avyapeta* or otherwise (*vyapeta*), is called *sthānayamakam*.

चतुस्त्रिद्व्येकपादेषु यमकानां विकल्पनाः ।
आदिमध्यान्तमध्यान्तमध्याद्याद्यन्तसर्वतः[१] ॥ ६१ ॥

अत्यन्तबहवस्तेषां भेदाः संभेदयोनयः ।
सुकरा दुष्कराश्चैव दर्श्यन्ते तत्र केचन ॥ ६२ ॥

(क) अव्यपेतस्थानयमकम्

तत्र चतुष्पादयमकेषु अव्यपेतमादियमकं यथा -

राजीवराजीवशलोलभृङ्गं
मुष्णन्तमुष्णन्ततिभिस्तरूणाम् ।
कान्तालकान्ता ललनाः सुराणां
रक्षोभिरक्षोभितमुद्वहन्तम् ॥ (९४)

तदेव मध्ययमकं यथा -

दधतमाकरिभिः करिभिः क्षतैः
समवतारसमैरसमैस्तटैः ।
विविधकामहिता महिताम्भसः
स्फुटसरोजवना जवना नदीः ॥ (९५)

तदेवान्तयमकं यथा -

व्यथितसिन्धुमनीरशनैः शनै-
रमरलोकवधूजघनैर्घनैः ।
फणाभृतामभितो विततं ततं
दयितरम्यलताबकुलैः कुलैः ॥ (९६)

आदिमध्ययमकं यथा -

घनाघनाभस्य महीमहीयसः
सुरासुराणां दयितस्य तस्य सा ।
धराधराकारगृहा गृहार्थिनो
बभूव भूमेर्नगरी गरीयसी ॥ (९७)

61. *Yamakam* occurs optionally in four, three, two or one quarter of the verse. It can be placed in the beginning, middle, end, middle and end, middle and beginning, beginning and end or in all three parts ‹*sarvataḥ*›.

62. Their varieties in turn giving rise to sub-varieties, are innumerable. And some are easy and some difficult. Only a few will be demonstrated.

(a) *Avyapeta-sthāna-yamakam*

Among the *yamakams* occurring in all four lines of the verse, the *avyapeta-ādi-yamakam* is as in:

[*Kṛṣṇa* saw the *Raivataka* mountain] full of flitting bees enslaved by its rows of lotuses, with its stretches of trees stealing the heat away, and, undisturbed by the demons, sheltering the gods' women who had beautiful long tresses. (94)

The same, of the *madhya-yamakam* variety is, for example:

[*Himālaya*] bearing many rapid rivers lined with beautiful (lit. unmatched) banks with many fords, which have been devastated by mining for gems and by elephants, carrying abundant, sacred waters which fulfil manifold wishes, and blooming with stretches of lotuses... (95)

The same, of the *anta-yamakam* variety is as follows:

[That *Himālaya*] whose streams have their water slowly muddied by the heavy girdled hips of the women of the gods [bathing in them], and which sprawls, surrounded by breeds of snakes which shelter in the *ramya* plants, *latā* creepers and *bakula* trees. (96)

Ādi-madhya-yamakam is as follows:

He who was dark and luminous like the clouds, who was respected by the world, who was dear to the gods as well as the demons - his city became a great city on earth, with houses of the size of mountains, for anyone who needed a house. (97)

आद्यन्तयमकं यथा -

द्रुतं द्रुतं वह्निसमागतं गतं
महीमहीनद्युतिरोचितं चितम्।
समं समन्तादपगोपुरं पुरं
परैः परैरप्यनिराकृतं कृतम्॥ (९८)

मध्यान्तयमकं यथा -

उदयि ते दयिते जघनं घनं
स्तनवती नवतीर्थतनुस्तनुः।
सुमनसामनसा सदृशौ दृशौ
द्युकुरुमे कुरु मेऽभिमुखं मुखम्॥ (९९)

आदिमध्यान्तयमकं यथा -

सीमासी मानभूमिः फणिबलवलनोद्भाविराजीविराजी
हारी हारीतवद्भिः परिसरसरणावस्तमालैस्तमालैः।
देवादेवाप्तरक्षः कृतभव भवतोऽग्रे न दीनो नदीना
मुक्तामुक्ताच्छरत्नः सितरुचिरुचिरोल्लासमुद्रः समुद्रः॥ (१००)

त्रिपादयमकेषु अव्यपेतमादियमकं यथा -

विशदा विशदामत्तसारसे सारसे जले।
कुरुते कुरुते नेयं हंसी मामन्तकामिषम्॥ (१०१)

नास्य प्रचुरः[१] प्रयोग इति शेषभेदा नोदाह्रियन्ते॥

द्विपादयमकेषु अव्यपेतमादियमकं यथा -

करोति सहकारस्य कलिकोत्कलिकोत्तरम्।
मन्मनो मन्मनोऽप्येष मत्तकोकिलनिःस्वनः॥ (१०२)

तदेव मध्ययमकं यथा -

तुलयति स्म विलोचनतारकाः
कुरबकस्तबकव्यतिषङ्गिणि।
गुणवदाश्रयलब्धगुणोदये
मलिनिमालिनि माधवयोषिताम्॥ (१०३)

Ādi-anta-yamakam is as follows:

In the grip of fire, the city vanished quickly, crashing to the ground in a blazing heap. The city which could not be destroyed by enemies or by the gods, was levelled down, gateways and all. (98)

Madhya-anta-yamakam is as follows:

Dear one! With the advent of youth, your hips are now heavy; maturing, your body has grown slender and your breasts full; your eyes are like cartfuls of flowers. O mine of all the beauty of heaven and earth! Do turn your face towards me. (99)

Ādi-madhya-anta-yamakam is as follows:

Sir! Before you, is the ocean not lowly? The vast expanse which stays within its bounds, glinting with the wavering lines traced by the snakes writhing; which captures the heart with the garland of *tamāla* trees flocked by *hārīta* birds lining its shore; which is gloried as the benign protector of gods as well as demons; which is the lord of the rivers, laden with pearls and other pure gems, rising gracefully in billows to the moon? (100)

Among the *yamakams* occurring in three quarters, the *avyapeta-ādi-yamakam* is as follows:

As the intoxicated swans land in the water of the lake, this white swan is turning [the love-lorn] me into a prey for Death, by her cursed (love) call. (101)

This (*yamakam* in three quarters) is not widely used. So the remaining varieties are not illustrated.

Among the *yamakams* occurring in two quarters, the *avyapeta-ādi-yamakam* is as follows:

The mango blossoms are taking my mind to the height of longing, and so is this sweet, muted call of the intoxicated cuckoo. (102)

The same, as *madhya-yamakam*, is as follows:

The collyrium-black lustre of the bees sitting on the bunches of (white) *kurabaka* blossoms, its quality set off by that excellent seat, was reaching comparison with the pupils gleaming in the beautiful eyes of *Kṛṣṇa's* women. (103)

अन्तयमकं यथा -

खण्डिताशंसया तेषां पराङ्मुखतया तया।
आविवेश कृपा केतूकृतोच्चैर्वानरं नरम्॥ (१०४)

एवमादिमध्यादीन्यपि द्रष्टव्यानि।

एकपादयमकेष्वव्यपेतमाद्यन्तयोरनुल्लेखीति नोदाहियते॥

मध्ययमकं तु चतुर्थपाद एवोल्लिखति। यथा -

विलुलितालकसंहतिरामृशन्
मृगदृशां श्रमवारि ललाटजम्।
तनुतरङ्गततीः सरसां दल-
त्कुवलयं वलयन् मरुदाववौ॥ (१०५)

एवमावृत्त्याधिक्येऽप्यव्यपेतमुदाहार्यम्। यथा -

वियद् वियद्वृष्टिपरम्परं परं
घनाघनाली रसितासिता सिता।
सरःसरस्यः स्वरसारसारसाः[१]
सभा सभा रात्रिरतारतारता॥ (१०६)

आवृत्त्येकरूपतायामपि। तत्रादियमकं यथा -

याम यामत्रयाधीनायामया मरणं निशा।
यामयाम धियाऽस्वार्त्या[२] यामया मथितैव सा॥ (१०७)

तदेव मध्ययमकं यथा -

स्थिरायते यतेन्द्रियो न हीयते यतेर्भवान्।
अमायतेयतेऽप्यभूत् सुखाय तेऽयते क्षयम्॥ (१०८)

तदेवान्तयमकं यथा-

भवादृशा नाथ[१] न जानते नते
रसं विरुद्धे खलु सन्नतेनते।
य एव दीनाः शिरसा नतेन[२] ते
चरन्त्यलं दैन्यरसेन तेन ते॥ (१०९)

Anta-yamakam is as follows:

Their hopes (of victory) shattered, as they (*Śiva's gaṇas*) fled (from the battle), pity entered him (*Arjuna*), who carried the best of the monkeys (*Hanumān*) on his banner. (104)

Similarly *ādi-madhya* and other varieties should be examined.

Of the *yamakam* in one quarter, the *avyapeta ādi* and *anta* varieties are not prominent, and so are not illustrated. *Madhya-yamakam* is prominent in the fourth quarter only.

For example:

Ruffling the locks of the deer-eyed women, drying the perspiration on their brows, causing widening circles of ripples in the ponds, blowing open the lotuses, the wind set in. (105)

Similarly, *avyapeta-yamakam* involving many repetitions can be illustrated. For instance:

The sky is bare of rain clouds and clear; the rows of white clouds are merely rumbling; the lakes and ponds are full of *sārasa* birds making pleasant sounds; the reservoirs are sparkling; and the nights hold dimmed stars. (106)

Yamakam is there when the repetition is identical also. *Ādi-yamakam* of this sort is as follows:

I go to my death with this reposeless night, stretching over three watches, for she whom I rushed into desire, that girl must be tormented by this night with life-wresting pain. (107)

The same, as *madhya-yamakam*:

With your senses under your control, you are ever stable; you never slip from your discipline. Your freedom from illusion, never being lost, has led to all this happiness. (108)

The same, as *anta-yamakam*, is as follows:

Lord! People like you know not the taste of bowing. Certainly, opposed are bowing and lordship (to each other). Those who are lowly, only they walk with bent heads. Not for you, then, that delight of lowliness. (109)

तदेतत् सर्वमप्यव्यवहितावृत्तेरव्यपेतयमकं भवति॥

(ख) व्यपेतस्थानयमकम्

अथ चतुर्षु पादेषु व्यपेतमादियमकं यथा -

काञ्चिप्रतोलीमनु कामिनीनां[१]
काञ्चिरुत्वन्तीवनमातरिश्वा।
काञ्चिप्रभृत्याभरणोज्झितानां
काञ्चिल्लुनीते सुरतश्रमार्तिम्॥ (११०)

तदेव मध्ययमकं यथा -

मदनदारुण उत्थित उच्छिखो
मधुमदारुणहूणमुखच्छविः।
तरुणिदारुण एष दिशः समं
मम हृदारुणदाम्रवणानलः॥ (१११)

अन्तयमकं यथा -

तव प्रिया सच्चरिताप्रमत्त या
विभूषणं धार्यमिहांशुमत्तया।
रतोत्सवामोदविशेषमत्तया
न मे फलं किञ्चन कान्तिमत्तया॥ (११२)

आदिमध्ययमकं यथा -

घनगिरीन्द्रविलङ्घनशालिना वनगता वनजद्युतिलोचना।
जनमता ददृशे जनकात्मजा तरुमृगेण तरुस्थलशायिनी॥ (११३)

आद्यन्तयमकं यथा -

विहगाः कदम्बसुरभाविह गाः
कलयन्त्यनुक्षणमनेकलयम्।
भ्रमयन्नुपैति मुहुरभ्रमयं
पवनश्च धूतनवनीपवनः॥ (११४)

As all the above (examples) have uninterrupted repetitions, this is *avyapeta-yamakam.*

(b) *Vyapeta-sthāna-yamakam*

Now for *vyapeta-ādi-yamakam* in all four quarters:

The wind blowing towards the royal highways of *Kāñcī*, from the river winding by, full of water, removes somewhat the fatigue from the exertion of amour, which has made the women shake off ornaments such as their girdles. (110)

The same, as *madhya-yamakam*, is as follows:

This fire in the form of the mango grove, leaping with flames in young sprouts, glowing red like *hūṇa* countenances in the intoxication of wine, cruelly kindling Love, with the fierceness of fresh youth, has sealed the directions along with my heart. (111)

Anta-yamakam is as follows:

You who never swerve from good conduct! These glittering ornaments must be worn by that girl who is dear to you, who becomes intoxicated with the pleasure of dalliance. I have no use for their dazzle. (112)

Ādi-madhya-yamakam is as in:

The great tree dweller [*Hanumān*] who had succeeded in leaping over the lofty mountain ranges, sighted the world-adored daughter of *Janaka* [*Sītā*] - whose eyes had the gleam of lotuses - remaining in the arbour, stretched on the ground under a tree. (113)

Ādi-anta-yamakam is as follows:

Here [in the *Raivataka* mountain], in this *kadamba*-scented air, the birds warble, every moment in another beat. Whirling the clouds around and swaying the new *kadamba* ‹*nīpa*› groves, this wind approaches. (114)

मध्यान्तयमकं यथा -

मितमवददुदारं तां हनूमान् मुदारं
रघुवृषभसंकाशं देवि यामि प्रकाशम्।
तव विदितविषादो दृष्टकृत्स्नामिषादः
श्रियमनिशमवन्तं पर्वतं माल्यवन्तम्॥ (११५)

आदिमध्यान्तयमकं यथा -

समं स सैन्येन समन्ततः समं
पुरन्दरश्रीः पुरमुच्चगोपुरम्।
मदालसां तां प्रमदां सुसंमदां
ययौ निधायाक्षययौवनां[1] ययौ॥ (११६)

त्रिपादयमकेषु व्यपेतमादियमकं यथा -

करेण ते रणेष्वन्तकरेण[2] द्विषतां हताः।
करेणवः क्षरद्रक्ता भान्ति संध्याघना इव॥ (११७)

अस्यापि नातिप्रचुरः प्रयोग इति [3]शेषभेदा नोदाह्रियन्ते॥

द्विपादयमकेषु व्यपेतमादियमकं यथा -

मुदा रमणमन्वीतमुदारमणिभूषणाः।
मदभ्रमदृशः कर्तुमदभ्रजघनाः क्षमाः॥ (११८)

मध्ययमकं पुनरनुल्लेखीति परिह्रियते॥

अन्तयमकं यथा -

इह मुहुर्मुदितैः कलभै रवः
प्रतिदिशं क्रियते कलभैरवः।
स्फुरति चानुवनं चमरीचयः
कनकरत्नभुवां च मरीचयः॥ (११९)

एकपादयमकमिह शुद्धं न संभवति। तस्य स्थाने द्विपादयमकमेवोदाह्रियते॥

तदादियमकं यथा -

मधुरेणदृशां मानं मधुरेण सुगन्धिना।
सहकारोद्गमेनैव [4]कथाशेषं करिष्यति॥ (१२०)

Madhya-anta-yamakam is as follows:

'O revered one! Having learnt of your tribulations, having seen all the splendour of the demon (*Rāvaṇa*), I will go directly to the best of the *Raghus* (*Rāma*) at the *Mālyavān* mountain, that is steadfastly sheltering him.' Full of joy, *Hanumān* spoke these gentle, brief words to her (*Sītā*). (115)

Ādi-madhya-anta-yamakam is as in:

Seating that woman of unfading youth, who was limp with intoxication and happy, on the *aśvamedha* horse ‹*yayu*›, glorious like *Indra*, he rode with his whole army to that city of high gateways. (116)

Of the *yamakam* occurring in three quarters, the *vyapeta-ādi-yamakam* is as in:

(O king!) The elephants of your foes, killed with your death-dealing hands on the battlefield, streaming blood, are glowing like the clouds of dusk. (117)

This too is not widely used, so the remaining varieties are not illustrated.

Of the *yamakam*s occurring in two lines of verse, the *vyapeta-ādi-yamakam* is as in:

Women with well-endowed hips, who are adorned with exquisite gems, rolling their eyes in intoxication, can steep their lovers in (lit. unite their lovers with) delight. (118)

The *madhya-yamakam* is not very prominent. So it is left out.

Anta-yamakam is as follows:

Here [on the *Raivataka* mountain], the happy young elephants are now and again sending forth dear frightening roars in all directions. The herds of does are flashing about in every wood, and so also are the rays from the earth laden with gold and gems. (119)

Here (*vyapeta*) *yamakam* in one quarter in its correct form is not possible. So in its place, this *yamakam* occurring in two quarters is illustrated.

The *ādi-yamakam* is as in:

The spring, with the sweet fragrance from the mango blossoms alone, will make the anger of the deer-eyed ones remain only in report. (120)

इहापि मध्ययमकमनुल्लेखीति परिह्रियते॥

अन्तयमकं यथा -

यस्याहुरतिगम्भीरजलदप्रतिमं गलम्।
स वः करोतु निःसङ्गमुदयं प्रति मङ्गलम्॥ (१२१)

एवमावृत्त्याधिक्येऽपि यथा -

अवसितं हसितं प्रसितं मुदा
विलसितं ह्रसितं स्मरभासितम्।
न समदाः प्रमदा हतसंमदाः
पुरहितं विहितं न समीहितम्॥ (१२२)

आवृत्त्येकरूपतायामपि। तत्रादिमध्ययमकं यथा -

सारयन्तमुरसा रमयन्ती सारभूतमुरुसारधरा तम्।
सारसानुकृतसारसकाञ्चिः सा रसायनसारमवैति॥ (१२३)

मध्यान्तयमकं यथा -

लीलास्मितेन शुचिना मृदुनोदितेन
व्यालोकितेन लघुना गुरुणा गतेन।
व्याजृम्भितेन जघनेन च दर्शितेन
सा हन्ति तेन गलितं मम जीवितेन॥ (१२४)

आद्यन्तयमकमादिमध्यान्तयमकं चेहास्थानयमकत्वप्रसङ्गान्न संगच्छते। आदिमध्यान्तयमकानि तु प्रथममेवोदाहृतानि॥

आवृत्त्येकरूपतायामावृत्त्याधिक्ये च मध्ययमकं यथा -

सभासु राजन्नसुराहतैर्मुखै
र्महीसुराणां वसुराजितैः स्तुताः।
न भासुरा यान्ति सुरान्न ते गुणाः
प्रजासु रागात्मसु राशितां गताः॥ (१२५)

तदेतत् सर्वमपि व्यवहितावृत्तेर्व्यपेतमादियमकं भवति॥

Here too, as *madhya-yamakam* is not used much, it is left out.

Anta-yamakam is as in:

He whose voice, they say, echoes the deep rumble of the rain cloud, may he (*Śiva*) give his blessings for your unhindered progress. (121)

In this manner, *yamakam* with several repetitions is as in:

[In *Laṅkā*] laughter full of delight has ceased; gay gestures charming with love, have vanished; the women are no longer proud; their joys have been ruined. The city's welfare has not been accomplished or striven for. (122)

[*Yamakam* is there] when the same syllables are repeated. of these the *ādi-madhya-yamakam* is as in:

As she delights him, the essence of her existence, who has drawn her to his heart, herself at the height of ecstasy, her girdle bells tinkling in imitation of the sārasa birds, she finds even elixir to be worthless. (123)

Madhya-anta-yamakam is as in:

She is killing me with her bright, playful smiles, soft speech, lovely glances, quick and heavy steps, and a flash of her heavy thigh - my life has ebbed away. (124)

The *yamakam* occurring in the beginning and end and the one occurring in the beginning, middle and end, in this context, will fall into the category *of 'asthāna' yamakam* and is not illustrated. The (other) varieties of *yamakam* occurring in the beginning, middle and end have already been illustrated.

In the repetition of the same group of letters more than once, the *madhya-yamakam* is as in:

O king! Sung in the royal courts by *brāhmaṇas*, with mouths untainted by the *surā* drink and resplendant with (the names of) gods, your shining virtues, accumulated in the loving hearts of your subjects, cannot but reach the gods. (125)

All this *vyapeta-yamakam* brought about by intervals between the repetitions, is possible in *ādiyamakam*.

(२) अस्थानयमकम्

नादौ न मध्ये नान्ते यत्संधौ वा यत् प्रकाशते।
अव्यपेतव्यपेतं तदस्थानयमकं विदुः॥ ६३॥

पादे श्लोके च तत् प्रायः पादसंधौ च बध्यते।
स्वभेदे चान्यभेदे च स्थूलं सूक्ष्मं च सूरिभिः॥ ६४॥

(क) अव्यपेतास्थानयमकम्

अत्र पादे स्थूलमव्यपेतं यथा -

वीनां वृन्दञ्चैतत्कूटे समरुति
सुतरुणि समरुति सुतरुणि।
चित्तं वा तेन क्रोडेऽस्मिन् सुरमणि-
गुणरुचि सुरमणि गुणरुचि॥ (१२६)

अत्र स्थूलेनैवावृत्तिद्वयेन श्लोकपादयोर्व्याप्तत्वादादिमध्यान्तता न संभवतीति अस्थानयमकमिदं स्थूलाव्यपेतमुच्यते॥

पाद एव सूक्ष्ममव्यपेतं यथा -

स्वस्थः शैले पश्यास्तेऽसौ रुरुरु-
रतिरतितनुतनु मतिमति।
लोको यद्वद्दैत्यानीकं गुरु गुरु-
मयि मयि तरितरि सति सति॥ (१२७)

अत्र पुनः सूक्ष्मेणावृत्त्यष्टकेन श्लोकपादौ व्याप्ताविति अस्थानयमकमिदं सूक्ष्माव्यपेतमुच्यते॥

श्लोके स्थूलमव्यपेतं यथा -

नगजा न गजा दयिता दयिता
विगतं विगतं ललितं ललितम्।
प्रमदाऽप्रमदाऽमहता महता-
मरणं मरणं समयात् समयात्॥ (१२८)

अत्रावृत्त्यष्टकेन श्लोकोऽपि व्याप्त इत्यस्थानयमकमिदं श्लोके स्थूलाव्यपेतमुच्यते॥

(2) *Asthāna-yamakam*

63. The *yamakam* which does not occur in the beginning, middle or end of the quarter, and is seen [at times] at the joints of the quarters, whether *avyapeta* or *vyapeta*, is known as *asthāna-yamakam*.

64. It is usually composed by the experts in the quarter, in the whole verse, or at the joints of the quarters, either including or keeping out a kindred variety ‹*svaabheda*›, or another (*yamakam*) variety ‹*anyabheda*›, in *sthūla* form (i.e., repetition of large chunks of syllables) or in *sūkṣma* form (i.e., repetition of small groups of syllables).

(a) *Asthāna-yamakam* of the *Avyapeta* Type

Now *sthūla-avyapeta-yamakam* in the quarter is illustrated:

O sweet young woman! This windy peak with beautiful trees is ringed by chirping flocks of birds. By this, O beautiful one with the glow of virtue! There seems to be the lustre of a string of celestial gems on this divine breast/ elevation. (126)

Here, as the repetition of two large groups of syllables, (each) spreads across two quarters, the question of *yamakam* occurring in the beginning, middle or end does not arise. So this is *asthāna-yamakam* of the *sthūla avyapeta* kind.

Sūkṣma-avyapeta-yamakam in the quarter is as in:

Beautiful one of slender form, full of wisdom! See the *ruru* deer sitting placidly on that hill, excessively happy, just as this world was, at my victory over the great army of demons containing *Śukra* and *Maya*. (127)

Here, as the repetition of eight small groups of syllables spreads over the quarter pairs, this is *asthāna-yamakam* of the *sūkṣma-avyapeta* kind.

Yamakam of the *sthūla-avyapeta* variety involving the whole verse is as in:

Even the well loved, hill-born elephants were not tended. The movements of the birds were gone. Sporting and play ceased. The lovely women were joyless, struck by the afflictions of the heart. The valiant met their death not in battle, but by fate [in the burning *Laṅkā*.] (128)

Here, the whole verse is occupied by the eight repetitions, so this is *asthāna-yamakam* involving the whole verse, of the *sthūla-avyapeta* variety.

श्लोक एव सूक्ष्ममव्यपेतं यथा -

विविधधववना नागगर्धर्धनाना-
विविततगगनाऽनाममज्जज्जनाऽना।
रुरुशशललना नावबन्धुन्धुनाना
मम हि हिततनाऽनाननस्वस्वनाना॥ (१२९)

अत्र सूक्ष्मतराभिरष्टाविंशत्यावृत्तिभिः श्लोको व्याप्त इत्यस्थानयमकमिदं श्लोके सूक्ष्माव्यपेतमुच्यते॥

पादसंधावन्यभेदोच्छेदेन स्थूलं यथा -

उपोढरागाप्यबला मदेन सा
मदेनसा मन्युरसेन योजिता।
न योजितात्मानमनङ्गतापिता
गतापि तापाय ममास नेयते॥ (१३०)

अत्रान्तादिसंदंशादव्यपेतं प्रवर्तते। व्यपेतं तु पादसंधिषु निवर्तत इति अस्थानयमकमिदं स्थूलावृत्तेः संधिस्थूलाव्यपेतमुच्यते॥

अन्यभेदानुच्छेदेन सूक्ष्मं यथा -

मतां धुनानारमतामकामता-
मतापलब्धाग्रिमतानुलोमता।
मतावयत्युत्तमताविलोमता-
मताम्यतस्ते समता न वामता॥ (१३१)

अत्र व्यपेतानुच्छेदेनैव पादसंधिष्वव्यपेतमुत्पद्यत इति अस्थानयमकमिदं सूक्ष्मावृत्तेः संधिसूक्ष्माव्यपेत-मुच्यते॥

स्वभेदे पूर्वभेदानुच्छेदेन स्थूलं यथा -

Yamakam of the *sūkṣma-avyapeta* type in the whole verse:

'[The living shore] hosts forests of various dhava trees. The sky above her is covered by all the different birds which flock there wishing to find serpents; on her people bathe without bending down [as the waves rise high]; the ruru deer and rabbits gambol about on her; she overthrows our enemies.' 'Then she promotes my welfare, this breathing one (shore) who sounds from her soul, even without a mouth.' (129)

Here, the whole verse is filled by twentyeight repetitions of very small groups of syllables. Hence this *asthāna-yamakam* is of the *sūkṣma-avyapeta* variety, involving the whole *śloka*.

In the *pāda-sandhi* (*yamakam*), the *sthūla* type, keeping out another variety, is as in:

Even with her desire mounting with intoxication, that hapless girl clung to her anger over my offence. Although all her limbs were tormented by Love, she would not join her body [with mine]. That caused me immeasurable pain. (130)

Here, as the end [of one quarter] is joined with the beginning [of the next], this is *avyapeta*. The break at the joints of the quarters is not counted [and so *vyapeta-yamakam* is kept out]. Hence this *asthāna-yamakam* caused by *sthūla* repetition, is called *sandhi-sthūla-avyapeta-yamakam*.

The *sūkṣma* type, not keeping out another variety, is as in:

[Praise of king-] Your greatness and compassion, attained without penance, surpass those of sages who practise detachment from desire. In your mind nobility never recedes. You who are free from agitation, possess equanimity and no craving. (131)

Here, without giving up the *vyapeta* repetition [within a quarter], *avyapeta* repetition occurs at the junction of the quarters. So this *asthāna-yamakam*, brought about by the *sūkṣma* repetition, is called the *sandhi-śūkṣma-avyapeta-yamakam*.

In its own variety, when an earlier variety [of *yamakam*, i.e. *ādi, madhya, anta* etc. *sthāna-yamakam*] is not kept out, *sthūla-yamakam* is as in:

सतमाः सतमालो यः पारापारायतः स दावोऽदावः।
लोकालोकानुकृतिः सह्यः स ह्ययमनभ्रकूटैः कूटैः॥ (१३२)

अत्र विषमपादयोः समपादावन्तेऽवतिष्ठमानावादियमकाद्यन्तयमकयोरादिमध्यान्तयमकतामापादयतः[१]। पारापारेति सह्यः सह्य इत्यावृत्ती स्थूले एवादिमध्ययमकव्यपदेशं च लभेत इत्यस्थानयमकमिदम् स्वभेदे पूर्वभेदानुच्छेदि स्थूलाव्यपेतमुच्यते॥

तदेव स्वान्यभेदोच्छेदि सूक्ष्मं यथा –

सनाकवनितं नितम्बरुचिरं चिरं सुनिनदैर्नदैर्वृतममुम्।
[१]महाफणवतोऽवतो रसपरा परास्तवसुधा सुधाधिवसति॥ (१३३)

अत्र पादान्तादिषु व्यपेतं[१] मध्येष्वव्यपेतं तदुभयमपि पादान्तादिसंहितायामव्यपेतमभिन्नजातीयं जायते, न च प्राचीनां मध्ययमकतां जहातीत्यस्थानयमकमिदं सूक्ष्मावृत्तेरन्यतो भेदेन स्वभेदानुच्छेदि सूक्ष्माव्यपेतमुच्यते। उभयमपि चैतदेवंविधेष्वेव छन्दःसु द्रष्टव्यम्॥

(ख) व्यपेतास्थानयमकम्

पादे स्थूलव्यपेतं यथा –

अखिद्यतासन्नमुदग्रतापं
रविं दधानेऽप्यरविन्ददधाने।
भृङ्गावलिर्यस्य तटे निपीत-
रसा नमत्तामरसा न मत्ता॥ (१३४)

That forest which stretches beyond the *Pārā* river, and is dense with *tamāla* trees and dark, is free from forest fire. This *Sahya* mountain takes after the *Lokāloka* (*Cakravāla*) mountain, [for] its high peaks are bare of clouds. (132)

Here, the even quarters [also having *anta-yamakam*] stationed at the end of the odd quarters [also having *ādi-yamakam*], give rise to the *ādi-madhya-anta* type of *yamakam*, in the *ādi* and *ādyanta yamakam* [since the last words of the odd quarter and the first words of the even quarter are identical]. Since the repetitions *pārāpārā* and *sahyaḥ sahyaḥ* are of the *sthūla* type and have also earned the names *ādi* and *madhya-yamakam*, this is called *asthāna-yamakam* of the *sthūla-avyapeta* variety, which, within its own [*asthāna*] form, includes an earlier [*sthāna*] variety.

The same, of the *sūkṣma* variety, where a svabheda and an anyabheda are kept out, is as in:

That (*Himālaya*) full of heavenly damsels, with its beautiful slopes, perennially covered by lilting streams, has been made its home by that ambrosia of surpassing flavour, leaving the great hooded guardian [the serpent *Vāsuki*], and forsaking the plains (lit. earth). (133)

Here, between the end of one quarter and the beginning of another, the repetition is *vyapeta* and in the middle of a quarter it is *avyapeta*. But at the joints at the end of one quarter and the beginning of another, the same [*vyapeta*] is [considered] *avyapeta*, and so this *yamakam* remains in the same class [*avyapeta pāda-sandhi*]. Nor does it give up the *madhyayamakam* defined earlier, [i.e. the *yamakam* occurring in the middle of a quarter]. So this *asthāna-yamakam*, with *sūkṣma* repetition, not letting another [*sthāna*] variety disturb its own [*avyapeta-asthāna*] type, is called *sūkṣma-avyapeta*. Both must be observed in metres of the same kind.

(b) *Asthāna-yamakam* of the *Vyapeta* Type

In the quarter, *sthūla-vyapeta* variety of *yamakam* is illustrated thus:

On its [the mountain's] summit, which bore the sun with its intense heat, the lines of bees, however, sat in comfort, in the lotus seats, filling themselves with the nectar, and the lotuses bent, without being drunk. (134)

अत्र माभूदव्यपेतप्रसङ्ग इत्येकमेवाक्षरं विहाय स्थूलावृत्तिद्वयेन श्लोकपादयोर्व्याप्तत्वादादिमध्यान्तता न संभवतीत्यस्थानयमकमिदं स्थूलव्यपेतमुच्यते॥

पाद एव सूक्ष्मव्यपेतं यथा -

करेणुः प्रस्थितोऽनेको रेणुर्घण्टाः सहस्रशः।
करेऽणुः शीकरो जज्ञे रेणुस्तेन शमं ययौ॥ (१३५)

अत्र विषमपादयोः करेणुः करेऽणुरित्यादावावृत्तम्। समपादयोस्तु रेणुः रेणुरिति। तत्तु स्वापेक्षया न मध्यमन्यापेक्षया नादिरित्यस्थानयमकमिदं सूक्ष्मव्यपेतमुच्यते॥

श्लोके स्थूलव्यपेतं यथा -

जयन्ति ते सदा देहं नमस्यन्ति जयन्ति ते।
भवान्यतोनमस्यन्ति सदादेहं भवान्यतः॥ (१३६)

अत्र स्थूलव्यपेतावृत्तिचतुष्टयेन श्लोकोऽपि व्याप्त इति आदिमध्यान्ताभावादस्थानयमकमिदं स्थूलव्यपेतमुच्यते॥

श्लोक एव सूक्ष्मव्यपेतं[१] यथा -

या मानीता नीतायामा लोकाधीरा धीरालोका।
सेनासन्नासन्ना सेना सारं हत्वाह त्वा सारम्॥ (१३७)

अत्र यद्यपि यामायामेत्यादौ व्यपेतमाद्यन्तयमकं नीतानीतेत्यादौ च मध्ययमकमव्यपेतं विद्यते, तथापि मण्डूकप्लुत्या गतप्रत्यागतेर्यतेश्च नैतदुल्लिखति। अपि तु श्लोकोऽपि द्वाभ्यां द्वाभ्यामक्षराभ्यां सूक्ष्मावृत्त्या[१] व्याप्त इव लक्ष्यते। तेनास्थानयमकमिदमादिमध्यान्तानामभावात् सूक्ष्मावृत्तेः सूक्ष्मव्यपेतमुच्यते॥

पादसंधौ स्थूलव्यपेतं यथा -

Here, two lengthy *sthūla* repetitions covering the [second and fourth] quarters are separated by a single syllable, in order to avoid the *avyapeta* classification. So this *yamakam* does not fall under the *ādi, madhya* and *anta* types. And this *asthāna-yamakam* is said to be of the *sthūla-vyapeta* variety.

In the quarter, the *sūkṣma-vyapeta* variety of *yamakam* is illustrated thus:

The elephants set out; their bells sounded a thousand times. From their trunks fine drops of water sprayed forth; and with that the dust settled down. (135)

Here, in the beginning of the odd lines, *kareṇu kareṇu* is the repetition. In the even lines, it is *reṇu reṇu*. In itself it cannot come under *madhya* (*yamakam*); and as it stands in need of another, it cannot be *ādi-yamakam*. So this is *asthāna-yamakam* of the *sūkṣma-vyapeta* type.

Over the *śloka*, the *sthūla-vyapeta* type is as in:

Goddess *Jayanti*! Those who worship your form always, are victorious. For they discard desire for any glory apart from, lesser than *Bhava*, and reject the path of the world. (136)

Here, the four large, interrupted repetitions cover the entire verse and are not specifically in the beginning, middle or end. So this is *asthāna-yamakam* of the *sthūla-vyapeta* variety.

Over the *śloka* the *sūkṣma-vyapeta* type is as in:

[Messenger to king :] (Your) army which is full of men of spirit, marching far and wide, with a fearless look, removing the sufferings of the land, tireless under the command of its chief, reaching the enemy horde, destroyed it, and sends you these tidings. (137)

Here, in *yāmā yāmā* etc., there is *vyapeta-yamakam* involving *ādi* and *anta*, and in *nītā nītā* etc. there is *avyapeta-madhya-yamakam*. Yet, as the words go forward and backward like 'the jumping of the frog' and there is caesura (in *yāmānītā nītāyāmā*, for instance, between one *nītā* and the other), this [*sthāna-yamakam*] is not there. Instead, the whole verse appears to be covered by pairs of small syllable-groups. As the *yamakam* does not occur in the beginning or middle or end, this *asthāna-yamakam, because of the sūkṣma* repetition, is called *sūkṣma-vyapeta-yamakam*.

At the *pādasandhi, sthūla-vyapeta-yamakam* is as in:

हठपीतमहाराष्ट्रीदशनच्छद पाटला।
पाटलाकलिकानेकैरेकैका लिलिहेऽलिभिः॥ (१३८)

अत्रापि प्राग्वदेव यतिविच्छेदात् पूर्वोत्तरार्धयोरसंहितायां पाटला पाटलेत्यावृत्तेर्नाव्यपेतयमकत्वम्। न चैतत् पादयोरादावन्ते वा शक्यते वक्तुम्, अपि त्वेकस्यादौ, अन्यस्य चान्ते इति अस्थानयमकमिदं स्थूलावृत्तेः स्थूलव्यपेतमुच्यते। न चैतद्वाच्यमुपोढरागेत्यादौ काञ्चीयमकेऽप्ययं न्याय इति। तस्यैव तथाभूतलक्षणत्वात्॥

काञ्चीयमक एवाव्यपेतास्थानयमकभेदे सूक्ष्मव्यपेतं यथा -

धराधराकारधरा धराभुजां
भुजा महीं पातुमहीनविक्रमाः।
क्रमात्सहन्ते सहसा हतारयो
रयोद्धुरा [1]मानधुरावलम्बिनः॥ (१३९)

अत्रान्त्यपादे धुराधुरेति सूक्ष्मव्यपेतं वर्तते॥

स्वभेदान्यभेदयोः स्थूलं सूक्ष्मं च यथा -

सालं वहन्ती सुरतापनीयं
सालं तडिद्भासुरतापनीयम्।
रक्षोभरक्षोभरसत्रिकूटा
लङ्काकलङ्काकलिकाद्रिकूटा॥ (१४०)

अत्र सालं सालमिति स्वभेदे, सुरतापनीयं सुरतापनीयमिति स्थूलः। रक्षोभरक्षोभेति लङ्काकलङ्केति अन्यभेदे, कूटा कूटेति सूक्ष्मव्यपे[तो][1] भेदो वर्त्तते। तदिदमस्थानयमकं [2]स्थूलसूक्ष्मव्यपेतमुच्यते॥

यत् सूक्ष्मं भागं बह्वावृत्ति तदपि स्थूलसूक्ष्ममेव। यथा -

मधुरया मधुबोधितमाधवी-
मधु[1]समृद्धिसमेधितमेधया।
मधुकराङ्गनया मुहुरुन्मद-
ध्वनिभृता निभृताक्षरमुज्जगे॥ (१४१)

Deep red, like the lip dyed by betel, of a fair woman of the *Mahārāṣṭra* land, the *pāṭala* bud was kissed, one by one, by the bees. (138)

Here too, as before, an interval being caused by *yati*, the first and second halves cannot be joined together. So in the repetition *pāṭalā pāṭalā*, *avyapeta-yamakam* is not there. Nor can it be identified at the beginning or end of the two quarters, but is at the beginning of one and the end of another. So this *asthāna-yamakam*, because of the *sthūla* repetition, is called *sthūla-vyapeta-yamakam*. Nor should it be said that this same rule should be applied to the *kāñcī-yamakam* in the verse *upoḍharāga* etc. [ex.130]; there the definition itself is such [ignoring the pause at the *pādasandhi*].

In *kāñcī-yamakam* itself, of the *avyapeta-asthāna* variety, *sūkṣma-vyapeta-yamakam* is as in:

The arms of the Lords of the earth that possess the form of [the Snake-lord] who sustains the earth, that are endowed with no mean prowess, that have at a stroke killed the enemy, that are brimming with energy and that bear the yoke of dignity-and-pride, undertake the protection of the land in due succession. (139)

Here, in the last line, in *dhurā dhurā*, there is *sūkṣma-vyapeta-yamakam*.

In *svabheda* [*asthāna* ?] and *anyabheda* [*sthāna* ?], the *sthūla* and *sūkṣma* types are as in:

This mireless *Laṅkā*, bounded by a wall of gold possessing the splendour of lightning, fit to inflame the gods [with envy], has her *Trikūṭa* mountain made delightful with the excitement of throngs of demons, its peaks free of evil. (140)

Here, in its own variety, [illustrated] in *sālam sālam*, is included the *sthūla* (*yamakam*) *suratāpanīyaṃ suratāpanīyam*. In the other class [illustrated] in *rakṣobharakṣobha* and *laṅkākalaṅkā*, the *sūkṣma-vyapeta kūṭā kūṭā* is there. So this *asthāna-yamakam* is called *sthūla-sūkṣma-vyapeta*.

Repeating several times a small part [of words ?], also comes under the *sthūla-sūkṣma* class. For example:

Her head intoxicated with the abundance of honey from the *mādhavī* awakened into bloom by the spring, the bee's mate buzzed constantly, with a low, sweet, heady sound. (141)

(३) पादयमकम्

स्थानास्थानविभागोऽयमव्यपेतव्यपेतयोः।
क्रमेणोक्तस्तयोरेव पादभेदोऽथ कथ्यते॥ ६५॥

(क) अव्यपेतपादयमकम्

तत्र [१]अव्यपेतभेदेषु प्रथमपादयोरावृत्तिर्यथा -

न मन्दयावर्जितमानसात्मया
नमन् दयावर्जितमानसात्मया।
उरस्युपास्तीर्णपयोधरद्वयं
मया समालिङ्ग्यत जीवितेश्वरः॥ (१४२)

तत्रैव द्वितीयतृतीययोर्यथा -

दृश्यस्त्वयायं पुरतः पयस्वा-
नानाकलाली रुचिरेण नेत्रा।
[१]नानाकलालीरुचिरेणनेत्रा
देवी यदस्मादजनि स्वयं श्रीः॥ (१४३)

एवं तृतीयचतुर्थयोरपि यथा -

स्मरानलो मानविवर्धितो यः
स निर्वृतिं[१] ते किमपाकरोति।
समं ततस्तामरसे क्षणेन
समन्ततस्तामरसेक्षणेन॥ (१४४)

(ख) व्यपेतपादयमकम्

व्यपेतभेदेषु प्रथमतृतीययोर्यथा -

सभा सुराणामबला विभूषिता गुणैस्तवारोहि मृणालनिर्मलैः।
स भासुराणामबला विभूषिता विहारयन्निर्विश संपदः पुराम्॥ (१४५)

तत्रैव प्रथमचतुर्थयोर्यथा -

(3) *Pāda-yamakam*

65. The *sthāna* and *asthāna* varieties of *avyapeta* and *vyapeta* (*yamakam*) have been explained one by one. Now their *pāda* variety is taken up.

(a) *Avyapeta-pāda-yamakam*

Among the *avyapeta* varieties, the repetition involving the first two quarters is illustrated thus:

As he stood with bent head, I, the fool that I am, not giving up my pride and anger, possessing no compassion in my heart, failed to embrace the lord of my life, pressing both my breasts against his chest. (142)

In the same, the repetition of the second in the third quarter, is as in:

This ocean billowing up to the heavens before you deserves a glance from your beautiful regal self. For, from this arose the deer-eyed Lakṣmī ‹*Śrī*›, with the beauty of all the various arts. (143)

The same, involving the third and fourth quarters, is as in:

Heartless one! Why then does your burning love, fanned by your anger, totally reject fulfilment with him, with your red lotus eyes, when the time comes? (144)

(b) *Vyapeta-pāda-yamakam*

Among the *vyapeta* varieties, (repetition involving) the first and third quarters is as in:

Rid of [the demon] *Bala*, the assembly of the gods, headed by *Indra*, is being invaded by your glory, spotless as the lotus. So now enjoy the riches of their glittering cities, sporting with their adorned women. (145)

The same, involving the first and fourth quarters, is as in :

कलं कमुक्तं तनुमध्यनामिकास्तनद्वयी[१] च त्वदृते न हन्त्यतः।
न याति भूतं गणने भवन्मुखे कलङ्कमुक्तं तनुमध्यनामिका॥ (१४६)

एवं द्वितीयचतुर्थयोरपि यथा -

या बिभर्ति कलवल्लकीगुण-
स्वानमानमतिकालिमालया।
नात्र कान्तमुपगीतया तया-
स्वानमा नमति कालिमालया॥ (१४७)

(४) समुद्गः

अर्धाभ्यासः समुद्गः स्यात्तस्य भेदास्त्रयो मताः।
व्यपेतश्चाव्यपेतश्च उभयात्मा च सूरिभिः॥ ६६॥

तेषु व्यपेतो यथा -

अनेकपादभ्रमदभ्रसालं
मान्येदृशाभीरुपतत्त्रिकूटम्।
अनेकपादभ्रमदभ्रसालं
मान्ये दृशा भीरु पत त्रिकूटम्॥ (१४८)

अव्यपेतो यथा -

घनं विदार्यार्जुनबाणपूगं घनं विदार्यार्जुनबाणपूगम्।
ससार बाणोऽयुगलोचनस्य ससारबाणोऽयुगलोचनस्य॥ (१४९)

व्यपेताव्यपेतो यथा -

कलापिनां चारुतयोपयान्ति वृन्दानि लापोढघनागमानाम्।
वृन्दानिलापोढघनागमानां कलापिनां चारुतयोऽपयान्ति॥ (१५०)

पादत्रयाभ्यासस्तु नातिसुन्दर इति तद्भेदा नोदाह्रियन्ते॥

The sweet talk (of women) and the (heavy) breasts bending their slender waists - whom would these not smite save yourself? Hence it is that in an enumeration of spotless beings, starting with you the ring-finger ‹*anāmikā*› has nobody to count next ‹na yāti adhi›. (146)

Likewise, (repetition involving) the second and fourth quarters is as in:

...which [*Raivataka* mountain] bears (bees,) the abodes of blackness, sounding like the sweet strumming of lute ‹*vallakī*› strings. Which wilful, unbending woman is not made to yield to her lover by that row of bees, singing praises/nearby? (147)

(4) *Samudga*

66. Repetition of a verse half is called *samudga*. Learned ones accept three types of that, viz. *vyapeta* (with breaks), *avyapeta* (without breaks) and *ubhayātmā* (both).

Of them, *vyapeta* is as in:

O angry woman! Cast your glance on this stately *Trikūṭa* mountain, walled by clouds hovering around its ranges, flocked by birds of fearless wing, lined by sāla trees bearing the showers of ichor from wandering elephants. (148)

Avyapeta is as in:

The powerful arrow of (*Śiva*,) the three-eyed One, beyond the range of two (mortal) eyes, broke the dense volley of *Arjuna's* arrows, and shot through (lit. went into) the thick trunks of the *vidārī*, *arjuna*, *bāṇa* and *pūga* trees. (149)

Vyapetā*vyapeta* (*ubhayātmā*) is as in:

As the clouds remain merely rumbling, the flights of swans are arriving gracefully. As the rain clouds have been driven away by the winds, the peacock flocks are departing with wails. (150)

The repetition of three quarters is not very beautiful. So its varieties are not illustrated.

(५-६) महायमकम्, श्लोकाभ्यासः

एकाकारचतुष्पादं महायमकमुच्यते।
श्लोकाभ्यासश्च तत्राद्यं पुनरभ्यासमर्हति॥ ६७॥

तत्राव्यपेतभेदे [1]प्रथमं महायमकं यथा -

सभासमानासहसापरागात् सभासमाना सहसा परागात्।
सभासमाना सहसापरागात् सभासमाना सहसापरागात्॥ (१५१)

व्यपेतभेदे द्वितीयं महायमकं यथा -

प्रवणमदभ्रमदचलद्विपराजितमूढविमलमहिततरङ्गं
विरसं सदातिमिश्रितमच्युतधाम प्रतीतशिखिचरितवनम्।
प्रवणमदभ्रमदचलद्विपराजितमूढविमलमहिततरङ्गं
विरसं सदातिमिश्रितमच्युतधाम प्रतीतशिखिचरितवनम्॥ (१५२)

अव्यपेतभेदे आद्यस्य पुनरभ्यासो यथा -

समान यासमानया स मानया समानया।
समानयासमानया समानयासमानया॥ (१५३)

१४. षड्विधः श्लेषः

एकरूपेण वाक्येन द्वयोर्भणनमर्थयोः।
तन्त्रेण यत् स शब्दज्ञैः श्लेष इत्यभिशब्दितः॥ ६८॥

प्रकृतिप्रत्ययोत्थौ द्वौ विभक्तिवचनाश्रयौ।
पदभाषोद्भवौ चेति शब्दश्लेषा भवन्ति षट्॥ ६९॥

(5-6) *Mahāyamakam, Ślokābhyāsa*

67. When all the four quarters are of the same form, it is called *mahāyamakam.* The 'repetition over the verse' also comes under this. The first phrase ‹*ādyam*› gets repeated in that.

There, under the *avyapeta* class, the first *mahāyamakam* is as in:

The unique, illustrious assembly of men, equalling each other in brilliance, honour, conquest, and smiles, with love and hate banished, then departed to [scale?] the next mountain, with the dust of victory, having vanquished the foe. (151)

In the *vyapeta* class, the second *mahāyamakam* is as in:

(Look at the ocean), limpid, haven of the small, innocent birds vanquished by the huge, arrogant ones strutting around in the forests on its shore, its waves undulating with serpents, untouched by soil, the permanent refuge of the great whales, the resting place of *Viṣṇu* ‹*Acyuta*›, its waters burnt up by the manifest ocean-fire. (Look at the ocean) adorned by mountains (like *Maināka*) which are as if elephants walking proudly in the intoxication of ichor, bearing salty water in clear, awesome waves, on which āti birds ever mingle, its majesty never receding, and in the forests on whose shore, the peacocks are promenading. (152)

In the *avyapeta* type, the repetition of the first phrase is as in:

O friend! Please unite me with that adorable woman, who has no equal, whose anger is competing with her pride, and who is suffering alike (as I am). (153)

14. *Śleṣa* of Six Types

68. Through what appears to be one sentence, the expression of two meanings simultaneously, is called *śleṣa* (paronomasia), by the knowers of language.

69. The *śleṣa* of words is of six types - two arising from *prakṛti* (word base) and *pratyaya* (affix); two based on *vibhakti* (word termination) and *vacana* (number); and two coming from *pada* (name) and *bhāṣā* (language).

(१) प्रकृतिश्लेषः

तेषु प्रकृतिश्लेषो यथा -

आत्मनश्च परेषां च प्रतापस्तव कीर्तिनुत्।
भयकृत् भूपते बाहुर्द्विषां च सुहृदां च ते॥ (१५४)

अत्र कीर्तिनुदित्यत्र नौति-नुदत्योर्भयकृदित्यत्र करोति-कृन्तत्योश्च प्रकृत्योः क्विपि तुल्यं रूपमिति प्रकृतिश्लेषोऽयम्॥

लिङ्गश्लेषोऽपि प्रकृतिश्लेष एव। स यथा -

कुवलयदलद्युतासौ दृशा च वपुषा च कं न दर्शयते।
अधरीकृतप्रवालश्रियाङ्घ्रिणास्येन च नतभ्रूः॥ (१५५)

अत्र दृग्वपुषोरास्यचरणयोश्च कुवलयदलद्युतेत्यधरीकृतप्रवालश्रियेति च लिङ्गभेदेऽपि तुल्यरूपे विशेषणे इति लिङ्गश्लेषोऽयम्॥

(२) प्रत्ययश्लेषः

प्रत्ययश्लेषः सोद्भेदो निरुद्भेदश्च। तयोराद्यो यथा -

तस्या विनापि हारेण निसर्गादेव हारिणौ।
जनयामासतुः कस्य विस्मयं न पयोधरौ॥ (१५६)

अत्र हारिणाविति इनिणिनिप्रत्ययोरेकरूपत्वाद्विनापि हारेणेति च मत्वर्थीयोद्भेदात् सोद्भेदः प्रत्ययश्लेषोऽयम्॥

द्वितीयो यथा -

त्वदुद्धृतामयस्थानरूढव्रणकिणाकृतिः।
विभाति हरिणीभूता शशिनो लाञ्छनच्छविः॥ (१५७)

(1) *Prakṛti-śleṣa*

Of them, *śleṣa* based on *prakṛti* is as in:

O king! your valour spreads your fame and destroys that of your enemies; your arm strikes terror in your enemies and slays the fear in your friends. (154)

Here, this is *śleṣa* based on *prakṛti* because the *prakṛtis* (word bases) of both *nauti* (extends) and *nudati* (destroys) reach the same form (*nut*) in *kīrtinut*, and those of both *karoti* (creates) and *kṛntati* (cuts) reach the same form (*kṛt*) in *bhayakṛt*, through the *kvip pratyaya* (affix).

Liṅga-śleṣa too is nothing but *prakṛti-śleṣa*. For example:

Whom does not the woman with arched brows compel to look at her, with her eyes which have the gleam of the petals of the lily; with her frame which challenges the circle of the earth; with her feet which lower the beauty of coral; and with her face which has the beauty of coral fashioned into its lips. (155)

Here, *dṛg* and vapuḥ, qualified by *kuvalayadaladyutā*, and similarly *āsya* and *caraṇa* (*aṅghri*) qualified by *adharīkṛta-pravālaśriyā*, exhibit incompatibility in gender, but the adjectives have taken the form applicable to both. Hence this is *liṅga-śleṣa*.

(2) *Pratyaya-śleṣa*

Pratyaya-śleṣa is twofold - *sodbheda* (disclosing the prominent sense) and *nirudbheda* (not disclosing it). Of the two the first is as in:

Her breasts, though without *hāra* (necklace), were by nature *hāriṇau* (with necklace/captivating). Whose wonder did they not arouse? (156)

Here, the same form *hāriṇau* results from both the affixes *ini* (joined to *hāra* = necklace) and *ṇini* (joined to *hṛ* = captivate). And by *vināpi hāreṇa* (without necklace) etc. the sense of possession is distinguished (as the prominent sense). So it is *pratyaya-śleṣa* of the *sodbheda* kind.

The second, i.e., *nirudbheda*, is illustrated thus:

The scar covering your wound, which has become dark/doe(-shaped), looks like the spot on the moon. (157)

अत्र हरिणीभूतेति च्वेर्ङीपश्च तुल्यरूपतायां तदुद्भेदो नास्तीत्यनुद्भेदः प्रत्ययश्लेषोऽयम्॥

(३) विभक्तिश्लेषः

विभक्तिश्लेषो द्विधा - भिन्नजातीययोः, अभिन्नजातीययोश्च।

तयोराद्यो यथा -

विषं निजगले येन बभ्रे च भुजगप्रभुः।
देहे येनाङ्गजो दध्रे जाया च स जयत्यजः॥ (१५८)

अत्र येन विषं निजगले, भुजगराजश्च निजगले बभ्रे, अङ्गजो देहे, जाया च देहे दध्रे इति तिङ्-सुब्विभक्त्योः लिडात्मनेपदप्रथमपुरुषैकवचनसप्तम्येकवचनान्तयोरेकरूपत्वाद् विभिन्नार्थकत्वाद् भिन्नजातीयसुप्तिङ्विभक्तिश्लेषोऽयम्॥

द्वितीयो यथा -

त्वमेव धातुः पूर्वोऽसि त्वमेव प्रत्ययः परः।
अनाख्यातं न ते किञ्चिन्नाथ केनोपमीयसे॥ (१५९)

अत्र धातुरिति प्रथमान्तस्य षष्ठ्यन्तस्य चैकरूपत्वाद् भिन्नार्थकत्वाच्चाभिन्नजातीयसुब्विभक्ति-श्लेषोऽयम्॥

(४) वचनश्लेषः

वचनश्लेषो द्विधा - सोद्भेदः, निरुद्भेदश्च।

तयोः सोद्भेदो यथा -

प्राज्यप्रभावः प्रभवो धर्मस्यास्तरजस्तमाः।
मुक्तात्मानः शिवं नेमिरन्येऽपि ददतां जिनाः॥ (१६०)

Here, the same form, *hariṇībhūtā*, results from both *cvi* (joined to *hariṇa* = dark) and *ṅīp* (joined to *hariṇa* = deer) affixes. There is no (other) word pointing to either sense (as the prominent one), so this is *anudbheda* (*nirudbheda*) *pratyaya-śleṣa*.

(3) *Vibhakti-śleṣa*

Vibhakti-śleṣa is twofold - *bhinna-jāti* (of different grammatical classes) and *abhinna-jāti* (of the same grammatical class).

Of the two, the first is as in:

That birthless (*Śiva*) is victorious, who swallowed the poison, who wears the lord of the serpents (*Vāsuki*) on his own neck, who burnt *Madana*, and who bears his wife on his own body. (158)

Here, in *yena viṣam nijagale* (was swallowed), *bhujagarājaśca nijagale* (on his neck) *babhre, aṅgajo dehe* (was burnt), and *jāyā ca dehe* (on his body) *dadhre*, both *tiṅ* (verb) and *sup* (noun) endings, viz. *ātmanepada*, in the past tense, third person, singular number, and seventh case, singular number, respectively, have the same form, but convey different meanings. So this is *sup-tiṅ-vibhakti-śleṣa* of the *bhinna-jāti* variety.

The second, i.e., *vibhakti-śleṣa* of *abhinna-jāti*, is as in:

O Lord! You are there even before the creator/you are the verb root. You are the cause of all that follows/You are the verb ending. There is nothing that happened outside you/there is no verb form apart from you. With whom can we equate you? (159)

Here the noun form *dhātuḥ* can be interpreted as one noun (*dhātu*) with the first case ending or another noun (*dhātṛ*) with the sixth case ending; and different meanings are conveyed by it. So it is a *sup-vibhakti-śleṣa* of the *abhinna-jāti* variety.

(4) *Vacana-śleṣa*

Vacana-śleṣa is twofold - *sodbheda* and *nirudbheda*. Of them *sodbheda* is as in:

May the liberated souls, *Nemi* and the other *jīnas*, rich in tranquility, the source of right conduct, whose passion and sloth have been conquered, grant us weal. (160)

अत्र नेमिरित्यन्येऽपीति एकवचनबहुवचनाभ्यां ददतामित्यत्र तिङन्ते प्राज्यप्रभाव: प्रभव इत्यादिषु च सुबन्तेष्वेकवचनबहुवचनयोरुद्भेद इत्ययं सोद्भेदो नाम वचनश्लेष: ॥

निरुद्भेदो यथा-

तनुत्वरमणीयस्य मध्यस्य च भुजस्य च।
अभवन्नितरां तस्या वलय: कान्तिवृद्धये॥ (१६१)

अत्राभवन्निति वलय इति पदयोस्तिङन्तसुबन्तयोरेकवचनबहुवचने अनुद्भिन्ने एव श्लिष्येते इत्ययं निरुद्भेदो नाम वचनश्लेष: ॥

(५) पदश्लेष:

पदश्लेषो यथा -

अरिमेद: पलाशश्च बाहु: कल्पद्रुमश्च ते।
बालेवोद्यानमालेयं सालकाननशोभिनी॥ (१६२)

अत्र प्रकृतिप्रत्ययविभक्तिवचनानां पृथगभिधानादभिधानमालोक्तानि प्रातिपदिकान्येव पदशब्देनोच्यन्ते। तेन पूर्वार्धे शत्रुमेदो मांसादस्ते बाहुरित्यर्थेनारिमेदपलाशाख्यवृक्षनाम्नी श्लिष्येते।

उत्तरार्धे च सालानां काननेन शोभत इत्येवं शीलेयमुद्यानमालेत्यर्थेन[1] सालकेनाननेन शोभत इत्येवंशीला बालेत्युपमानार्थ: श्लिष्यते। स एष[2] पदश्लेषो नाम शब्दश्लेष: ॥

वर्णश्लेषोऽपि पदश्लेष एव। स यथा -

Here, in applying the verb *dadatām* (singular and plural) to *nemi* and *anye'pi* which are in singular and plural number, respectively, the distinction has been kept between (them in the) singular and plural in the noun-related words *prājyaprabhāvaḥ* (singular), *prabhavaḥ* (plural) etc.. Hence this is *vacana-śleṣa* of the *sodbheda* variety.

Nirudbheda is as in:

Her bracelet (and) the lines on her waist greatly enhanced the beauty of her arm and waist which were beautiful in their slenderness. (161)

Here, in both the words - *abhavan* (*abhavat* = 'was', becoming *abhavan* in *sandhi*; *abhavan* = 'were') which is the verb, and *valaya* (*valayaḥ*='bracelet'; plural form of *valī* = 'lines') which is the noun, the singular and plural number are fused without distinction (without any other words maintaining their distinctness). Hence this is *vacana-śleṣa* of the *nirudbheda* variety.

(5) *Pada-śleṣa*

Pada-śleṣa is as in:

(O King!) Your arm is the *arimeda* and *palāśa*, as well as the *kalpa* tree (fattened on enemies, devourer of their flesh/strength, and granter of the desires of friends).

This chain of gardens is beautiful with the clumps of *sāla* trees like a maiden (with a head of curly locks). (162)

Here, by the word *pada* is meant only a noun(-base) listed in a dictionary of names ‹*abhidhānamālā*›, as the others, viz *prakṛti, pratyaya, vibhakti* and *vacana* have already been enumerated separately. In the first half, the tree names *arimeda* and *palāśa* become fused with the meaning 'your arm is fattened on enemies, eating their flesh/strength'.

In the second half, with the sense 'this string of gardens looks beautiful, being of this sort with the clump of *sāla* trees (*sāla-kānanā*)', the compared sense 'the girl of this sort - looking beautiful with her head of curly hair (*sa-alaka-ānanā*)' fuses. This is *pada-śleṣa* which is also called *śabda-śleṣa*.

Varṇa-śleṣa is *pada-śleṣa* again. That is as in:

त्वमेव देव पातालमाशानां त्वं निबन्धनम्।
त्वं चामरमरुद्भूमिरेको लोकत्रयात्मकः॥ (१६३)

अत्र त्वमेव पातालमित्यकारः पाश्चात्ये, त्वं च अमरमरुद्भूमिरिति चकारः पौरस्त्येऽक्षरे श्लिष्टः पातालं चामरे इति च पदं रचयति। सोऽयं पदश्लेष एव वर्णश्लेष इत्युच्यते॥

(६) भाषाश्लेषः

भाषाश्लेषो यथा -

कुरु लालसभूलेहे महिमोहहरे तुहारिविच्छिन्ने।
हरिणारिसारदेहे वरे वरं हर उमे भावम्॥ (१६४)

अत्र -

ध्यानानीतां च रुद्राणीं कान्तां च पुरतः स्थिताम्।
रणेच्छुः कश्चिदानर्च दिव्यप्राकृतया गिरा॥

तत्र रुद्राणीपक्षे हे उमे, हरे भवे वरं श्रेष्ठं भावं कुरु। किम्भूते। लालसभूलेहे लालसभूः कामस्तं लेढि यस्तस्मिन्। तथा महिम्ना प्रभावेणोहं वितर्कमपहरति यस्तस्मिन् महिमोहहरे। महेश्वरसंनिधौ हि सर्वज्ञानाभिभव इति श्रूयते। अतएव तोहन्ति अर्दयन्ति [1]तुहा अरयस्तैर्विच्छिन्ने विरहिते। अपरमप्यरीणां विच्छेदकारणमाह - हरिणारिसारदेहे। हरिणारिः सिंहस्तस्य सारो बलं स देहे यस्य तस्मिन्। वरे परिणेतरीति। उमाया एव वा इमानि संबोधनविशेषणानि।

O God! You are the nether world (the firm support); you are all the earthly regions put together (the bond of all hopes); you are the heavenly abode of the gods and the winds (the recipient of the breeze from all the fans). Even though one, you comprise all the three worlds. (163)

Here, in *tvameva pātā alam*, the '*a*' (of *alam*) gets added to the previous word; in *tvaṃ ca amaramarudbhūmiḥ*, the syllable *ca* gets merged with the next word, yielding the words *pātālam* and *cāmara*, respectively. This is again *pada-śleṣa*, also called *varṇa-śleṣa*.

(6) *Bhāṣā-śleṣa*

Bhāṣā-śleṣa is as in:

O *Umā*! Fix (my) ideal in *Hara* (*Śiva*), your husband who consumed *Kāma* (or who destroys the desire caused by attachment); who removes all doubt with his omniscience (or who dispels the delusion of the world); who has vanquished the enemy with *Skanda's* attendants (or who is free from all enemies in the form of suffering); whose body fused with that of *Hari* who bore the woman's form (or is strong like that of the deer-enemy, i.e., the lion). (164)

Beautiful one! Let all that is best in this your frame which distils the beauty of *Hari's* wife (*Lakṣmī*), with the languidly arched brow line, and well proportioned parts, captivating the whole world, remove my longing. (164)

A person wishing to go to the battlefield prayed thus, using the Saṃskṛta and Prākṛta language, both to Rudrāṇī (Śiva's consort) who was kept in his mind, and to his own beloved who was standing before him.

There, with reference to *Rudrāṇī* - O *Umā*! In *Hara*, i.e., *Bhava* (*Śiva*), place high thought (my ideal). In what sort (of *Śiva*)? In the one who destroyed the Desire-born. Desire-born? *Kāma*. (The one who) burnt him down. In Him. By greatness, i.e., by his power; doubt, i.e., questioning; one who removes (that), in him; in him who removes with his all-encompassing-ness, all doubt. It is said (lit. heard) that, in the proximity of *Maheśvara* (*Śiva*), all knowledge is transcended. Therefore (things which) pain, torment, i.e. pains; (such) enemies; in him who is away from or rid of them (enemies in the form of pain). Another reason is also cited for the vanquishing of enemies - the enemy of deer, i.e. the lion; in him whose body has its (lion's) strength; in the partner selected, i.e. in the one who married you. Alternatively all these words can be treated as adjectives addressed to *Umā* herself.

कान्तापक्षे तु - हे कान्ते, तव योऽयं हरिनार्याः श्रियाः सार उत्कृष्टो देहस्तत्र यद्वरं श्रेष्ठं विलोचनाननस्तनजघनादि तन्मे भावमभिलाषं हरतु कामान् पूरयत्वित्यर्थः। किम्भूते देहे। कुटिलालसभ्रूलेखे महिमोहहरे गृहे हारिणि विच्छिन्ने च तनुमध्यत्वादिभिरिति॥

यथा वा -

रुचिरं जितारिहेतिं जननमितं सामकायमकलङ्कम्।
सन्तममितं च मानय कमलासनमभिविराजन्तम्॥ (१६५)

अत्र -

भूतसंस्कृतभाषाभ्यां द्विर्नमस्कृत्य माधवम्।
जगाम समरं कोऽपि कस्य श्रेयसि तृप्तयः॥

तत्र भूतभाषायां यथा -

रुचिरं मनोहरं जितारिहेतिं भग्नसपत्नायुधं, जनैर्नमितं श्यामकायमकलङ्कं, शान्तं शान्तरूपं अमितमनन्तम्। चः समुच्चये। कमलासनं ब्रह्माणमभिलक्षीकृत्य विराजन्तं शोभमानं मानय पूजयेति।

संस्कृतभाषायां यथा -

रुचिभी रञ्जिता अरिहेतयश्चक्रदीप्तयो येन तम्, जननैर्दशभिरवतारैर्मितं परिच्छिन्नम्, सामानि कायति गायति यः स सामकायस्तम्, न विद्यते कला यस्य सोऽकलस्तम्, कं सन्तं ब्रह्माणं, अं विष्णुम् इतं गतम्, अभिविराजं गरुत्मन्तमभि तं प्रसिद्धं कमलासनं श्रिया संसक्तं मा मां नय प्रापयेति॥

१५. षड्विधोऽनुप्रासः

आवृत्तिर्या तु वर्णानां नातिदूरान्तरस्थिता।
अलङ्कारः स विद्वद्भिरनुप्रासः प्रदर्श्यते॥ ७०॥

With reference to the beloved - O Fair one! This your fine frame which distils the beauty of *Hari's* wife, i.e. *Śrī* (*Lakṣmī*), all that is best in this - eyes, visage, breast, hips - let it remove my longing, i.e. fulfill my desires. What sort of body? Endowed with languidly arched brow line; stealing, captivating the world; wearing pearl strings; finely chiselled, with slender waist etc..

Or for example:

Worship Him (*Viṣṇu*) who is beautiful, the destroyer of the weapons of adversaries, venerated by all, dark of form, blemishless, tranquil, limitless as well, resplendent as he displays the lotus-seated *Brahmā*. (165)

Lead me to Him (*Viṣṇu*) - who imbues the rays of his wheel with his lustre, who entered measure in (the ten) births, who is the embodiment of *sāman*, who is partless, who bears *Brahmā*, who seats *Lakṣmī* (in his heart), who is mounted on the king of birds (*Garuḍa*). (165)

A certain man went to battle after saluting Mādhava (Viṣṇu) twice - in Bhūtabhāṣā (Paiśācī) and Saṃskṛta. (Indeed) who is content with glory?

In *Paiśācī* the meaning is:

(Him) who wins hearts (with his beauty); the destroyer of the weapons of enemies; venerated by people; dark bodied; blemishless; tranquil, with still form; measureless, endless; 'as well' for conjunction; lotus-seated, *Brahmā*; displaying; resplendent, one who is beautiful (in the above manner); adore, worship.

In *Saṃskṛta* it is:

Him, by whom the rays of his wheel are imbued with lustre; by the births, by the ten incarnations; measured, limited; one who sounds or sings the *sāmans* is the *sāma*-body, him; one whose parts do not exist is partless, him; having *ka*, i.e. *Brahmā*; am, *Viṣṇu*; left, gone; astride the lord of the birds, *Garuḍa*; Him, the well-known One; seat of *Kamalā*, united with *śrī* (*Lakṣmī*); me; lead, take to.

15. *Anuprāsa* of Six Types

70. Repetition of syllables at not very great intervals - that ornament is designated as *anuprāsa* (alliteration) by the learned.

श्रुतिभिर्वृत्तिभिर्वर्णैः पदैर्नामद्विरुक्तिभिः ।
लाटानामुक्तिभिश्चायं षट्प्रकारः प्रकाशते ॥ ७१ ॥

(१) त्रिप्रकारः श्रुत्यनुप्रासः

प्रायेण श्रुत्यनुप्रासस्तेष्वनुप्रास[1]नायकः ।
सनाथैव हि वैदर्भी भाति तेन विचित्रिता ॥ ७२ ॥

निवेशयति वाग्देवी प्रतिभानवतः कवेः ।
पुण्यैरमुमनुप्रासं ससमाधिनि चेतसि ॥ ७३ ॥

स त्रिधा - ग्राम्यः, नागरः, उपनागरश्च। तेषु ग्राम्यश्चतुर्धा - मसृणः, वर्णमसृणः, वर्णोत्कटः, वर्णानुत्कटश्च ॥

तेषां मसृणो यथा -

एष राजा यदा[1] लक्ष्मीं प्राप्तवान् ब्राह्मणप्रियः ।
तदा प्रभृति धर्मस्य लोकेऽस्मिन्नुत्सवोऽभवत् ॥ (१६६)

अत्र स्थानतः समानश्रुतीनां मूर्धन्यतालव्यदन्त्यौष्ठ्यकण्ठ्यवर्णानां प्रथमतृतीयपादयोर्निरन्तरा द्वितीयचतुर्थयोश्च सान्तरा पट इव, स्रग्दाम्नीव वा वर्णप्रदानान्मसृणैवावृत्तिः। सोऽयं श्रुत्यनुप्रासो मसृण इत्युच्यते ॥

वर्णमसृणो यथा -

स्थिताः क्षणं पक्ष्मसु ताडिताधराः पयोधरोत्सेधनिपातचूर्णिताः ।
वलीषु तस्याः स्खलिताः प्रपेदिरे चिरेण नाभिं प्रथमोदबिन्दवः ॥ (१६७)

अत्र दन्त्यौ मूर्धन्यावोष्ठ्यौ डलयोरैक्येन दन्त्यपञ्चकं मूर्धन्य इत्यादिना क्रमेण यद्यपि पूर्ववत् स्थानतः समानश्रुतितया मसृणैवावृत्तिः ।

तथापि चित्रपट इव माल्यग्रथन इव वा योऽयं क्षणं पक्ष्मसु ताडिताधराः, पयोधरः, वलीः, स्खलिताः प्रपेदिरे चिरेण नाभिं प्रथमोदबिन्दवः, इति नानावर्णात्मकः सूत्रान्तरस्येव पुष्पान्तरस्येव वा स्थानभेदेन मसृण एव निवेशस्तेनैष[1] श्रुत्यनुप्रासो वर्णमसृण इत्युच्यते ॥

71. In *śrutis, vṛttis, varṇas, padas*, in uttering a noun twice ‹*nāmadvirukti*›, and in the expressions used by the people of the *Lāṭa* country, this (*anuprāsa*) shows itself in six different ways.

(1) *Śruti-anuprāsa* of Three Kinds

72. Most employed, amongst them, *śruti-anuprāsa* is the lord of the *anuprāsas*. In union with it *Vaidarbhī* style is beautiful, assuming variegated forms.

73. It is only for (his) great merit that the Goddess of Speech places (this reward) *anuprāsa* in the well-tuned mind of a gifted poet.

That (*śruti-anuprāsa*) is threefold - *grāmya, nāgara* and *upanāgara*. Of them, *grāmya* is fourfold - *masṛṇa, varṇamasṛṇa, varṇotkaṭa* and *varṇānutkaṭa*.

Of them *masṛṇa* is as in:

When this king - to whom *brāhmaṇas* are dear - attained the reign, then began the great celebration for right living in this world. (166)

Here, as the syllables which are similar-sounding because of sharing the place of utterance - cerebral, palatal, dental, labial or guttural - are placed contiguously in the first and third lines, and with intervals in the second and fourth, as in a fabric or in a garland of flowers, the repetition is truly *masṛṇa* (gentle/unobtrusive). So this *śruti-anuprāsa* is called masṛṇa.

Varṇamasṛṇa is as in:

The first drops of water (from the rain) stood on (*Pārvatī's*) eyelids for a moment; then dripped on her lips; spattered on her elevated breast; stumbled down the folds on her waist and at last reached her navel. (167)

Here, as before, the repetition is masṛṇa, based on the similarity of sound from the same place of utterance, with two dentals, two cerebrals, two labials, a five-some of dentals as *ḍa* and *la* are treated as one, one cerebral etc., placed in a sequence.

But, as in a tapestry or a garland of various flowers, the variegated placing of syllables in *kṣaṇaṃ pakṣmasu, tāḍitādharāḥ payodharaḥ, valiḥ skhalitāḥ, prapedire cireṇa, nābhiṃ prathamodabindavaḥ* etc., drawn from different places (of utterance), like yarn of different colours or flowers of different hues, is all *masṛṇa*. So this *śruti-anuprāsa* is called *varṇa-masṛṇa*.

वर्णोत्कटो यथा -

विमुच्य सा हारमहार्यनिश्चया विलोलदृष्टिः प्रविलुप्तचन्दना।
बबन्ध बालारुणबभ्रुवल्कलं पयोधरोत्सेधविशीर्णसंहति॥ (१६८)

अत्र सर्वं पूर्ववत्। किन्तु तृतीयपादे बबन्ध बालारुणबभ्रुवल्कलमिति वर्णाधिक्ययोगः। सोऽयं वर्णोत्कटो नाम श्रुत्यनुप्रासः॥

वर्णानुत्कटो यथा -

ततः प्रभृत्युन्मदना पितुर्गृहे ललाटिकाचन्दनधूसरालका।
न जातु बाला लभते स्म निर्वृतिं तुषारसंघातशिलातलेष्वपि॥ (१६९)

अत्र दन्त्यवर्णप्रायतया अतिमसृणत्वे शिलातलेष्विति दन्त्यवर्णाभ्यामेव वर्णस्तोमो दत्तः। सोऽयं वर्णानुत्कटो नाम श्रुत्यनुप्रासः। तेऽमी चत्वारोऽप्यतिप्रसिद्धतया ग्राम्या उच्यन्ते॥

ग्राम्यवैपरीत्येन नातिप्रसिद्धो नागरः। यथोच्यते -

'एकत्वबुद्धिर्भेदेऽपि तत्त्वेऽप्येकत्वनिह्नवः।
यस्य वर्णस्य तं प्राहुरनुप्रासस्य जीवितम्॥'

तत्र भेदेऽप्येकत्वबुद्ध्या समानस्थानयोर्यथा -

हरेर्लङ्घितघर्मांशुर्व्योम्नि दीर्घेण रंहसा।
बलिबन्धनघोरोऽङ्घ्रिरंहः सङ्घं निहन्तु वः॥ (१७०)

अत्र हकारस्य तुल्यस्थानेन[1] घकारेण सह भेदेऽप्येकत्वबुद्धेस्तुल्यश्रुतित्वमिति भेदेऽप्येकत्वबुद्ध्या नागरानुप्रासोऽयम्॥

तथैवासमानस्थानयोर्यथा -

उच्छलन्मत्स्यपुच्छाग्रदण्डपाताहताम्भसि।
जगदुद्यानमम्भोधावुन्ममज्ज ममज्ज च॥ (१७१)

Varṇotkaṭa is as in:

With unshakable determination, her eyes ever moving, she (*Pārvatī*) gave up her pearls, wiped away the sandal-paste, and tied on the dawn-orange bark robe, its drape falling over the elevation of her breasts. (168)

Here everything is as before. But there is an excess of similar syllables in the third quarter, viz. *babandha bālāruṇababhruvalkalam*. So this *śruti-anuprāsa* is named *varṇotkaṭa*.

Varṇānutkaṭa is as in:

From that moment, in her father's home, the love-smitten girl (*Pārvatī*), with the dust of the sandal smeared over her forehead reaching her sidelocks, found no relief even on rocks of ice. (169)

Here, a profusion of dental syllables could cause excessive softness, so in *śilātaleṣu*, the (dental) syllable group is presented by only a couple of dental syllables. So this is *śruti-anuprāsa* named *varṇānutkaṭa* (with not too many similar syllables). All these four (types of *śruti-anuprāsa*), being very well established, are called *grāmya*.

That which, in contrast to *grāmya*, is not very well established, is *nāgara*.

As has been said:

Even in the distinction between syllables, the oneness that is perceived, and even in the presence of oneness, its being hidden, that is asserted to be the life of anuprāsa.

There, (*anuprāsa*) with the perception of oneness in distinctness, due to the same place of utterance, is as in:

May the foot of *Hari*, which overtakes with great speed, the sun in the sky, and which is awesome, having subjugated *Bali*, destroy the multitude of your sins. (170)

Here, *ha* and *gha* are distinct, though from the same place of enunciation; but due to their oneness to perception, they share similarity of sound. This is *nāgara anuprāsa*, carrying the perception of singleness in difference.

In the same way, (*anuprāsa*), from different places of utterance, is as in:

As the leaping Fish struck the water with the flips of Its rod-like tail-fin, the earth-garden (borne by the Fish) now bobbed up and now dipped down in the great ocean. (171)

अत्रोच्छलन्मत्स्यपुच्छाग्रेत्यत्र [1]च्छकारयोरिव त्स्यकारस्यापि तुल्यश्रुतित्वमित्यसमानस्थानत्वेन भेदेऽप्येकत्वबुद्ध्या नागरानुप्रासोऽयम्॥

तत्त्वेऽप्येकत्व[1]निह्नवेन डकारवकारयकाराणां यथा -

क्रोडे मा डिम्भमादाय चण्डि पीडय वक्षसा।
कर्णे ब्रूहि वयस्याया युवा यदयमुच्यते॥ (१७२)

अत्र डकारादीनामीषत्स्पृष्टतादिभिरेकत्वेऽपि भेदावभास इति तत्त्वेऽप्येकत्वनिह्नवेन नागरानुप्रासोऽयम्॥

तथैव ढकारवकारलकाराणां यथा -

नवोढे त्वं कुचाढ्यापि नोपगूढाय ढौकसे।
वहन् बाहुलते ह्रीणो वरः पुलकलङ्घिते॥ (१७३)

अत्र ढकारादीनामीषत्स्पृष्टतादिभिरेकत्वेऽपि भेदावभास इति तत्त्वेऽप्येकत्वनिह्नवेन नागरानुप्रासोऽयम्॥

उभयगुणयोगात्नात्यप्रसिद्ध उपनागरः। यथोच्यते -

'डलयोरैक्यमित्यादिवाक्यैर्यस्यानुमीयते।
समानश्रुतितान्योन्यं सोऽनुप्रासः प्रशस्यते।।'

स डलयोरैक्येन यथा -

शयने यस्य शेषाहिः सनीडे वडवानलः।
महासाहसिनामग्र्यं तमीडे जडशायिनम्॥ (१७४)

सोऽयमुपनागरः श्रुत्यनुप्रासः॥

णनयोरैक्येन यथा -

बाणैः क्षुण्णेषु सैन्येषु त्वया देव रणाङ्गणे।
हतशेषाः श्रयन्तीमे शून्यारण्यानि विद्विषः॥ (१७५)

Here, in *ucchalanmatsyapucchāgra*, to the two *ccha's*, *tsya* is similar in sound. Even though the place of utterance is not the same, and the syllables are thereby different, carrying the perception of oneness, this is a *nāgara anuprāsa*.

Even when oneness is there, when it is hidden, in the syllables *ḍa, va* and *ya*, it is as follows:

O angry woman! Do not take the baby on to your lap and press it painfully against your breast. Whatever is to be said to that young man, do tell it in this friend's ear. (172)

Here, in spite of the oneness of *ḍa* etc., due to the *īṣatspṛṣṭatā* (slight touch) etc. involved in their utterance, their difference (in place of utterance) is apparent. This is *nāgara anuprāsa*, formed by concealing the oneness present.

Similarly, (*anuprāsa* hiding the oneness) of *ḍha, va* and *la* is as follows:

New bride! Although your bosom is well endowed, you do not offer a close embrace. Your groom, holding your thrilling arm-creepers, is diffident. (173)

Here *ḍha* etc. share oneness in *īṣatspṛṣṭatā* etc., but their difference is apparent. This is *nāgara anuprāsa*, formed by concealing the oneness present.

Possessing both qualities (familiarity and uncommonness), there is the not very uncommon *upanāgara* variety (of *anuprāsa*). As has been said:

The anuprāsa in which the mutual similarity of sounds is arrived at, on the basis of rules such as 'ḍa and la are one' - that anuprāsa is acclaimed.

That with oneness of *ḍa* and *la* is illustrated thus:

I sing Him (*Viṣṇu*) who reclines on the water, along the serpent *Śēṣa*, in the proximity of the ocean fire, Him who leads men of valour. (174)

This is the *śruti-anuprāsa* of the *upanāgara* type.

With oneness of *na* and *ṇa*, it is as in:

When their armies have been crushed by your weapons on the battle field, those of your foes who have escaped destruction, seek refuge in these lonely forests. (175)

अत्र क्षुण्णेषु सैन्येषु शून्यारण्यानीति नकारणकारयोः स्वल्पश्रुतित्वमेकत्वं वा भासत इति उपनागरोऽयं श्रुत्यनुप्रासः ॥

रलयोरैक्येन यथा -

विभिन्नवर्णा गरुडाग्रजेन सूर्यस्य रथ्याः परितः स्फुरन्त्या।
रत्नैः पुनर्यत्र रुचा रुचं स्वामानिन्यिरे वंशकरीरनीलैः ॥ (१७६)

अत्र करीरनीलैरिति रेफलकारयोरैक्येन तुल्यश्रुत्या चतुर्ष्वपि पादेष्वनुप्रासनिर्वहणमित्युपनागरोऽयं श्रुत्यनुप्रासः ॥

दन्त्यतालव्यानामैक्येन यथा -

विद्यास्यन्दो वाग्विदां यः प्रसन्नः पुण्यां वाचं देवतां तां नमामः।
यां ब्रह्माणश्चिन्तयन्ते[1] विशोकाः सा नो देयात् सूनृता सूनृतानि ॥ (१७७)

अत्र दन्त्यतालव्यानामैक्येन [1]तुल्यश्रुतितेत्युपनागरोऽयं श्रुत्यनुप्रासः। सर्वेऽपि चानुप्रासाः प्रायेण विसदृशवर्णान्तरिता एव स्वदन्त इत्यौष्ठ्यकण्ठ्यादीनामिहानुप्रवेशो भवति ॥

यथा ज्योत्स्ना चन्द्रमसं यथा लावण्यमङ्गनाम्।
अनुप्रासस्तथा काव्यमलङ्कर्तुमयं क्षमः ॥ ७४ ॥

अनुप्रासः कविगिरां पदवर्णमयोऽपि यः।
सोऽप्यनेन स्तबकितः श्रियं कामपि पुष्यति ॥ ७५ ॥

(२) द्वादशविधो वृत्त्यनुप्रासः

मुहुरावर्त्यमानेषु यः स्ववर्ग्येषु[1] वर्तते।
काव्यव्यापी स संदर्भो वृत्तिरित्यभिधीयते ॥ ७६ ॥

कार्णाटी कौन्तली कौङ्की कौङ्कणी वानवासिका[1]।
द्राविडी माथुरी मात्सी मागधी ताम्रलिप्तिका ॥ ७७ ॥

औण्ड्री पौण्ड्रीति विद्वद्भिः सा द्वादशविधेष्यते।
अथ लक्षणमेतासां सोदाहरणमुच्यते ॥ ७८ ॥

Here, in *kṣuṇṇeṣu sainyeṣu* and *śūnyāraṇyāni*, the slightness of sound and oneness of the syllables, *na* and *ṇa*, are apparent. So this is the *upanāgara* type of *śruti-anuprāsa*.

With the oneness of *ra* and *la*, it is as follows:

Where (on the peak of this *Raivataka* mountain), the horses of the Sun's chariot, which had been tinged with another (red) hue by *Garuḍa's* brother (*Aruṇa*), once again attained their own brilliance from the dazzling splendour of the gems around them, which were dark green like the shoots of the bamboos. (176)

Here, in *karīranīlaiḥ*, with the oneness of *ra* and *la*, due to their similarity of sound, the *anuprāsa* in all the four quarters of the verse is maintained upto the end. So this is the *upanāgara* type of *śruti-anuprāsa*.

With the oneness of dental and palatal syllables, it is as in:

We bow down to that pure Goddess, Speech, who is the clear stream of knowledge flowing in those who have gained knowledge of speech. May that embodiment of truth and bliss, whom seekers contemplate, rid of sorrow, grant us happy truths. (177)

Here, as there is similarity in sound due to the oneness of the dentals and palatals, this is *śruti-anuprāsa* of the *upanāgara* variety. As *anuprāsas*, on the whole, are enjoyable only when separated by dissimilar syllables, here the labial, guttural and other syllables are included.

74. As the moonlight beautifies the moon, and charm, the woman, this (*śruti-)anuprāsa* (euphony) succeeds in embellishing poetry.

75. The *anuprāsa* of *pada* (words) and *varṇa* (syllables) that we see in poetic expression, that too, knit by this (euphony), develops an indescribable charm.

(2) *Vṛtti-anuprāsa* of Twelve Kinds

76. The phonetic composition that pervades the whole work, in the repetition of syllables of the same *varga* (group, e.g. *ka-varga, ca-varga*), is called *vṛtti*.

77-78. By the learned it is accepted to be of twelve types, viz. *Kārṇāṭī, Kauntalī, Kauṅkī, Kauṅkaṇī, Vānavāsikā, Drāviḍī, Māthurī, Mātsī, Māgadhī, Tāmraliptikā, Auṇḍrī* and *Pauṇḍrī*. Now they will be defined and illustrated.

तासु [1]कवर्गानुप्रासवती कार्णाटी यथा -

कान्ते कुटिलमालोक्य कर्णकण्डूयनेन किम्।
कामं कथय कल्याणि किंकरः करवाणि किम्॥ (१७८)

चवर्गानुप्रासवती कौन्तली यथा -

ज्वलज्जटिल[1]दीप्तार्चिरञ्जनोच्चयचारवः।
चम्पकेषु चकोराक्षि चञ्चरीकाश्चकासति॥ (१७९)

टवर्गानुप्रासवती कौङ्की यथा -

कुम्भकूटाक्रन्द्रट्टकुट्टाककुटिलोत्कटपाणिरुट्।
हरिः करटिपेटेन न द्रष्टुमपि चेष्ट्यते[1]॥ (१८०)

तवर्गानुप्रासवती कौङ्कणी यथा -

मधुर्मधूनि गान्धर्वमन्दिरं[1] मदिरेक्षणा।
इन्दुरैन्दीवरं दाम काममानन्दयन्ति नः॥ (१८१)

पवर्गानुप्रासवती वानवासिका यथा -

प्रिया प्रगल्भा ताम्बूलं परिस्रुत् फुल्लमुत्पलम्।
पृषत्काः पञ्चबाणस्य पञ्चमः पञ्चमध्वनिः॥ (१८२)

अन्तःस्थानुप्रासवती द्राविडी यथा -

प्रियाललवलीतालतमालैलावनावली।
भाति पत्रलहिन्तालकृतपुण्ड्रा वधूरिव॥ (१८३)

ऊष्मानुप्रासवती माथुरी यथा -

पुष्णती पुष्पधनुषं मुष्णती प्लोषविप्रुषः[1]।
मिषन्ती निर्निमेषेण चक्षुषा मानुषी न सा॥ (१८४)

द्वित्रिवर्गानुप्रासवती मात्सी यथा -

कोकिलालापवाचालो मामेति मलयानिलः।
[1]उच्छलच्छीकराच्छाच्छनिर्झराम्भःकणोक्षितः॥ (१८५)

Of these, the *vṛtti* full of *anuprāsa* of the *ka* group, called *Kārṇāṭī*, is illustrated thus:

O fair one! What is the use of sidelong glances and scratching the ear? Good woman! Say what this your servant must do. (178)

Kauntalī (*vṛtti*) with *ca*-group *anuprāsa* is as in:

O *cakora*-eyed one! The bees, beautiful like the mass of soot collecting at the fierce tongue of a burning flame, are gleaming on the *campaka* flowers. (179)

Kauṅkī (*vṛtti*) with *ṭa*-group *anuprāsa* is as in:

At that fierce lion with the mighty, curved paws which can smash their lofty temples, this herd of elephants does not even attempt a glance. (180)

Kauṅkaṇī (*vṛtti*) of the *ta*-group *anuprāsa* is illustrated thus:

The spring, wines, music-house, woman with intoxicating eyes, the moon, and garland of blue lotuses, certainly delight us. (181)

Vānavāsikā (*vṛtti*) of the *pa*-group *anuprāsa* is illustrated thus:

The wilful lady love, betel leaves, wine, open lotus, *Madana's* arrows, the fifth (note in music), and the fifth sound (of each letter *varga*, nasal) - (all these are appealing.) (182)

Drāviḍī (*vṛtti*) of the semi-vowel group *anuprāsa* is illustrated thus:

The line of *priyāla, lavalī, tāla, tamāla* and *ela* trees, with the leafy *hintāla*, is looking beautiful like the bride who has adorned herself with a forehead-mark. (183)

Māthurī (*vṛtti*) of the sibilant-group *anuprāsa* is illustrated thus:

She who is making *Madana* strong, who is dowsing the sparks of burning separation, who is gazing with unblinking eyes - is indeed not a mortal. (184)

Mātsī (*vṛtti*) of *anuprāsa* involving two or three groups is as in:

The wind of the *Malaya* mountain, resounding with the cries of the cuckoos, laden with drops of water from the clear, cool streams, is reaching me. (185)

द्वाभ्यां विदर्भितैकवर्ग्या मागधी यथा -

अघौघं नो नृसिंहस्य घनाघनघनध्वनिः।
हन्याद् घुरुघुराघोरः सुदीर्घो घोरघर्घरः॥ (१८६)

स्वान्त्यसंयोगिवर्ग्या[१] ताम्रलिप्तिका यथा -

शिञ्जानमञ्जुमञ्जीराश्चारुकाञ्चनकाञ्चयः।
कङ्कणाङ्कभुजा भान्ति जितानङ्ग तवाङ्गनाः॥ (१८७)

सरूपसंयोगग्रथिता औण्ड्री[१] यथा -

सल्लतापल्लवोल्लासी चित्तवित्तहरो नृणाम्।
मज्जतीज्जलसज्जासु नदीषु मलयानिलः॥ (१८८)

असरूपसंयोगग्रथिता पौण्ड्री यथा -

अस्तमस्तकपर्यस्तसमस्तार्कांशुसंस्तरा।
पीनस्तनस्थिता ताम्रकम्रवस्त्रेव वारुणी॥ (१८९)

अकठोराक्षरादानं नातिनिर्वहणैषिणः[१]।
अशैथिल्यं च सत्कर्तुं वृत्त्यनुप्रासमीशते॥ ७९॥

क्वचिदस्ति क्वचिन्नास्ति क्वचिदस्ति न चास्ति च।
वर्णानुप्रास एषा तु सर्वतोऽस्तीति भिद्यते॥ ८०॥

(क) मतान्तरेण वृत्त्यनुप्रासः

अन्ये पुनरन्यथा वृत्तिं व्याचक्षते -

स्पर्शादीनामसंबन्धः संबन्धो वापि यो मिथः।
स्फुटादिबन्धसंसिद्ध्यै सेह वृत्तिर्निगद्यते॥ ८१॥

[१]काव्यव्यापी च संदर्भो वृत्तिरित्यभिधीयते।
सौकुमार्यमथ प्रौढिर्मध्यमत्वं च तद्गुणाः॥ ८२॥

Māgadhī (*vṛtti*) in which one group of syllables is *vidarbhita* (planted with or softened?) with two other groups, is as in:

May *Nṛsiṃha's* deep thundering roar, His long, awesome rumbling, destroy the heap of our sins. (186)

Tāmraliptikā (*vṛtti*), combining letters of a group with the end-letter of the same group (e.g. *ka*-group with *ṅa*), is illustrated thus:

O vanquisher of *Madana* (in beauty)! Your women, wearing pretty, tinkling anklets and beautiful, gold girdles, and marking their arms with bracelets, are lovely. (187)

Auṇḍrī (*vṛtti*) which conjoins consonants of the same form is illustrated thus:

Gaily rustling the leaves of the creepers, the *Malaya* wind which completely captures men's minds, dips into the rivers ornamented with ijjala trees. (188)

Pauṇḍrī (*vṛtti*) which conjoins different consonants is illustrated thus:

Vāruṇī (the Western quarter), covered by all the sun-rays surrounding the peak of the setting mountain, looks like a woman draping her ample bosom with a beautiful copper-hued cloth. (189)

79. Those (poets) who do not wish to carry the employment of letters which are not harsh, or the prevention of looseness (of texture) too far, succeed in properly fashioning *vṛtti-anuprāsa*.

80. *Varṇa-anuprāsa* occurs at some places, not at others; at some places it is and is not there. But this (*vṛtti*) is all-pervasive, and is thus distinct.

(a) *Vṛtti-anuprāsa* according to Others

Others explain *vṛtti* in a different way -

81. For accomplishing compositions such as *sphuṭa* (clear), the presence or absence of mutual connection between consonants, is here called *vṛtti*.

82. The composition/texture that pervades the entire poetic work is called *vṛtti*. Delicateness, hardness and medium texture are its (distinguishing) qualities.

गम्भीरौजस्विनी प्रौढा मधुरा निष्ठुरा श्लथा।
कठोरा कोमला मिश्रा परुषा ललितामिता॥ ८३॥

इति द्वादशधा भिन्ना कविभिः परिपठ्यते।
कारणं पुनरुत्पत्तेस्त एवासां विजानते॥ ८४॥

तासु गम्भीरा यथा -

अप्फुन्दन्तेण णहं महिं च तडि उद्धमाइअदिसेण।
दुन्दुभिगम्भीररवं दुण्डुहिअं अम्बुवाहेण॥ (१९०)

[आस्पन्दता नभो महीं च तडिदुध्मापितदिशा।
दुन्दुभिगम्भीररवं दुन्दुभितमम्बुवाहेन॥]

सैषा प्रायस्तवर्गपवर्गयोस्तृतीयचतुर्थानां पकारफकारयोश्च स्वसंयोगबिन्दुयोगाभ्यां जायते॥

ओजस्विनी यथा -

पत्ता अ सीभराहअधाउशिलाअलणिसण्णराइअजलअम्।
सज्झ ओज्जुरपहसिददरिमुहणिम्महिअवउलमइरामोअम्॥ (१९१)

[प्राप्ताश्च शीकराहतधातुशिलाजलनिषण्णराजितजलजम्।
सह्यं निर्झरप्रहसितदरीमुखनिर्मथितबकुलमदिरामोदम्॥]

सेयं मूर्धन्यानां प्रथमचतुर्थपञ्चमद्वित्रैस्तदावृत्त्या च प्रायो जायते॥

प्रौढा यथा -

कृत्वा पुंवत्पातमुच्चैर्भृगुभ्यो[१]
मूर्ध्नि ग्राव्णां जर्जरा निर्झरौघाः।
कुर्वन्ति द्यामुत्पतन्तः स्मरार्त्तं
स्वर्लोकस्त्रीगात्रनिर्वाणमत्र॥ (१९२)

सैषा प्रायेण मूर्धन्यानामन्तःस्थानां संयोगात् पूर्वगुरुत्वेन जायते॥

मधुरा यथा -

किञ्जल्कसङ्गिशिञ्जान[१]भृङ्गलाञ्छितचम्पकः।
अयं मधुरुपैति त्वां चण्डि पङ्कजदन्तुरः॥ (१९३)

सैषा प्रायोऽनुस्वारपुरोवर्तिस्पर्शतया जायते॥

83. *Gambhīrā, ojasvinī, prauḍhā, madhurā, niṣṭhurā, ślathā, kaṭhorā, komalā, miśrā, paruṣā, lalitā* and *amitā* -

84. (*vṛtti* is) recognised by these poets to be of these twelve types. And only they know how these types are effected.

Of them, *gambhīrā* (*vṛtti*) is illustrated thus: (*Prākṛta*)

Vibrating the sky and earth, pervading all the directions with lightning, the deep rumble of the drum is sounded by the bearer of rain. (190)

This (*vṛtti*) has been effected, for the most part, by combining the third and fourth letters of *ta*-group and *pa*-group, as well as *pa* and *pha*, with themselves (directly), and through *bindu* (*anusvāra*).

Ojasvinī (*vṛtti*) is illustrated thus: (*Prākṛta*)

They reached the *Sahya* mountain - which bore clouds coloured by its mineral rocks drenched with sprays of water, and the intoxicating fragrance of crushed *bakula* flowers at cave-mouths which laughed with loud waterfalls. (191)

This has been effected, for the most part, by combining and repeating cerebral letters with two or three letters of the first, fourth and fifth *vargas* (consonant groups).

Prauḍhā (*vṛtti*) is as follows:

Here, falling like brave men from high cliffs, on the heads of the great rocks, and shattering, the mighty waterfalls again leap into the sky and soothe the love tormented bodies of the celestial women. (192)

This has been effected, for the most part, by the combination of cerebrals and semi-vowels, lengthening the earlier syllables.

Madhurā (*vṛtti*) is illustrated thus:

O angry one! This spring full of campaka flowers, blackened by bees buzzing with joy over the pollen, and adorned by the lotuses, is approaching you. (193)

This has been effected, for the most part, by consonants preceding *anusvāra*.

निष्ठुरा यथा -

स्वाङ्गश्लिष्टाद्रिजन्मानं नेत्रार्चिःप्लुष्टमन्मथम्।
स्तौमि त्र्यक्षं द्युषज्ज्येष्ठं दैत्यश्रेण्यार्चिताङ्घ्रिकम्॥ (१९४)

सैषा प्रायः संयोगभूयस्त्वेनोत्पद्यते॥

श्लथा यथा -

दयितजनविरहविगलितनयनोदकपीतहरिणमदतिलकम्।
वदनमपगतमृगमदशशिकरणिं वहति लोलदृशः॥ (१९५)

सेयं प्रायो [1]व्यञ्जनानामसंयोगेन जन्यते॥

कठोरा यथा -

निसर्गनिर्गतानर्घघर्घरध्वनिहास्तिकम्।
चक्रे चक्रं युधि क्रामन्नलर्कः कर्कशार्करुक्॥ (१९६)

सैषा प्रायः कण्ठ्यरेफादिसंयोगादुत्पद्यते॥

कोमला यथा -

दारुणरणे रणन्तं करिदारणकारणं कृपाणं ते।
रमणकृते रणरणकी पश्यति तरुणीजनो दिव्यः॥ (१९७)

सेयं रेफणकाराद्यसंयुक्तकोमलवर्णविरचनया निष्पद्यते॥

मिश्रा यथा -

पिनष्टीव तरङ्गाग्रैरुदधिः फेनचन्दनम्।
तदादाय करैरिन्दुर्लिम्पतीव दिगङ्गनाः॥ (१९८)

सैषा प्रायः कठोराणामोष्ठ्यकण्ठ्यमूर्धन्यानां बाहुल्यादिभिरुपलभ्यते॥

Niṣṭhurā (*vṛtti*) is illustrated thus:

I sing the praise of that three-eyed God (*Śiva*), who has the mountain-born (*Pārvatī*) cleaving to his body, who, with the fire of his eyes, reduced *Madana* to ashes, who is the greatest of the gods, and whose feet are worshipped by rows of demons. (194)

This has been effected, for the most part, by an abundance of conjunct consonants.

Ślathā (*vṛtti*) is illustrated thus:

The face of the girl with flitting eyes, with the forehead mark of yellow musk smudged by the tears of parting from the beloved, bears likeness to the moon which has lost its musk (deer-mark). (195)

This has been effected, for the most part, by keeping the consonants apart, i.e., by not using conjunct consonants.

Kaṭhorā (*vṛtti*) is illustrated thus:

In triumph, the *alarka*, shattering the fierce sunlight, made the hordes of elephants circle the battlefield, trumpeting in great, rumbling sounds. (196)

This has been effected, for the most part, by conjoining gutturals with *ra* etc.

Komalā is illustrated thus:

(O King!) The divine young women, for the sake of a husband, are watching with longing that sword of yours, which is clanging in the fierce battle, slaying the war elephants. (197)

This has been effected by deftly combining soft consonants like *ra* and *ṇa*, without conjoining them.

Miśrā (*vṛtti*) is illustrated thus:

The ocean is as if grinding froth-sandal with the edge of his waves; and the moon is as if carrying it with his rays and anointing the Quarter ladies. (198)

This has been effected, for the most part, by hard labials, gutturals and cerebrals.

परुषा यथा -

जह्हे निह्हादिह्हादोऽसौ कह्लाराह्लादितह्रदः।
प्रसह्य मह्या[१] गर्ह्यत्वमर्हणार्हः शरन्मरुत्॥ (१९९)

सैषा प्रायेणोष्मणामन्तःस्थादिसंयोगैरवस्थाप्यते॥

ललिता यथा -

द्राविडीनां ध्रुवं लीलारेचितभ्रूलते मुखे।
आसज्य राज्यभारं स्वं सुखं स्वपिति मन्मथः॥ (२००)

सैषा प्रायेण दन्त्यौष्ठ्यतालव्यानां मध्येऽन्तःस्थादिसंयोगैः स्थाप्यते॥

अमिता यथा -

बकुलकलिकाललामनि कलकण्ठीकलकलाकुले काले।
कलया कलावतोऽपि हि कलयति कलितास्त्रतां[१] मदनः॥ (२०१)

सेयममितयोरेव ककारलकारबन्धयोरनुप्रासेन प्रसूयते॥

इति द्वादशधा वृत्तिः कैश्चिद्या कथितेह सा।
न गुणेभ्यो न वृत्तिभ्यः पृथक्त्वेनावभासते॥ ८५॥

श्रुत्यनुप्रासवर्णानुप्रासयोरपि दुष्कराः।
क्वचिद्भेदाः पृथक्कर्तुमस्यास्तेनेह नेष्यते॥ ८६॥

(३) द्वादशविधो वर्णानुप्रासः

यथाम्रातकपुष्पादिः रूगादेर्वर्ण उच्यते।
वर्णावृत्तिस्तथा वाचां वर्णानुप्रास उच्यते॥ ८७॥

स तु स्तबकवान् स्थानी गर्भो विवृतसंवृतः।
गृहीतमुक्तः क्रमवान् विपर्यस्तोऽथ संपुटः[१]॥ ८८॥

मिथुनं वेणिका चित्रो विचित्रश्चेति वर्ण्यते।
[१]वर्णावृत्तिप्रयोगेभ्यस्तेभ्यस्तेभ्यो मनीषिभिः॥ ८९॥

तेषु स्थाने स्थानेऽनुप्रासविन्यासतः स्तबकवान्। यथा -

Paruṣā (*vṛtti*) is illustrated thus:

The welcome (lit honour-deserving) wind of autumn, making a resounding noise, causing the lotuses in the lakes to blossom, immediately removed the reproachful state of the earth. (199)

This has been effected, for the most part, by the combination of sibilants and aspirates with semi-vowels.

Lalitā (*vṛtti*) is as follows:

Having confidently reposed the burden of his reign in the faces of *Drāviḍa* women sporting charmingly arched brows, *Madana* sleeps in comfort. (200)

This has been effected, for the most part, by placing semi-vowels and other such letters between dentals, labials and palatals.

Amitā (*-vṛtti*) is illustrated thus:

In the season which is beautiful with the buds of the bakula flowers, and which stirs the heart with the coos of sweet-throated cuckoos, *Madana* artfully makes even the moon serve as his weapon. (201)

This is born of the alliteration of innumerable formations of *ka* and *la*.

85. This twelve-fold *vṛtti* (guiding *anuprāsa*) accepted by some, does not appear to be different from the *guṇas* (such as *saukumāryam*) or the *vṛttis* (such as *Kaiśikī*).

86. Some varieties of this (*vṛtti*) are difficult to distinguish from even *śruti-anuprāsa* and *varṇa-anuprāsa*. Therefore they are not brought in here.

(3) *Varṇa-anuprāsa* of Twelve Kinds

87. Just as *āmrātaka* flower etc. are called the (repeated) *varṇa* of garland etc., the repetition of *varṇa* (letters) is called the *varṇa-anuprāsa* of poetry.

88-89. It is described by the learned, as *stabakavān, sthānī, garbha, vivṛta-saṃvṛta, gṛhītamukta, kramavān, viparyasta, sampuṭa, mithuna, veṇikā, citra* and *vicitra*, following each of these manners of syllable-repetition.

Of those, *stabakavān* results from placing alliterations at every few steps. It is illustrated thus:

यस्यावासीकृतहिमगिरेर्गुञ्जतां कुञ्जराणा-
माविश्चक्रे वनगजमदाघ्राणघोरायितानि।
दर्पोत्फुल्लस्फुरणविकटाकाण्डकण्डूलगण्ड-
स्वेच्छाकाषव्रणितसरलानोकहस्कन्धगन्धः॥ (२०२)

अत्र गुञ्जतां कुञ्जराणामित्यादेर्वर्णस्तबकस्य स्थाने स्थाने विन्यासादयं वर्णानुप्रासः स्तबकवानित्युच्यते॥

नियतविवक्षितस्थानविशेषः स्थानी। यथा -

बाले मालेयमुच्चैर्न भवति गगनव्यापिनी नीरदानां
किं त्वं पक्ष्मान्तरालैर्मलिनयसि मुधा[1] वक्त्रमश्रुप्रवाहैः।
एषा प्रोद्वृत्तमत्तद्विपकटकषणक्षुण्णविन्ध्योपलाभा
दावाग्नेर्व्योमलग्ना मलिनयति दिशां मण्डलं[2] धूमलेखा॥ (२०३)

अत्र पादप्रथमत्रिभागस्थानेषु बाले मालेयमित्यादिनियमेन वृत्तिः। सोऽयं वर्णानुप्रासः स्थानीत्युच्यते॥

आवृत्तेर्वर्णान्तरायेण गर्भो यथा -

कालं कपालमालाङ्कमेकमन्धकसूदनम्।
वन्दे वरदमीशानं शासनं पुष्पधन्वनः॥ (२०४)

अत्र कालं कपालमालेति, अङ्कमेकमिति, वन्दे वरदमीशानं शासनमित्यादिषु पकारवकार-मकार[1]रेफककारगर्भाधानादयं वर्णानुप्रासो गर्भ इत्युच्यते॥

स्थाने स्थाने विकाससंकोचाभ्यां विवृतसंवृतो यथा -

न मालतीदाम विमर्दयोग्यं
न प्रेम नव्यं सहतेऽपराधान्।
म्लानापि न म्लायति केसरस्रग्
देवी न खण्डप्रणया कथंचित्॥ (२०५)

अत्र प्रथमपादे - न मालतीदामेत्यादिभिर्विकासः। द्वितीयपादे - [1]प्रेमेत्येकावृत्त्या संकोचः, तृतीयपादे म्लानापि न [2]म्लायतीत्येताभ्याञ्च विकासः, चतुर्थे नेति संकोचः। सोऽयं वर्णानुप्रासो विवृतसंवृत इत्युच्यते॥

In the snowy mountain which he had made his abode, the violent pranks of his rumbling elephants was revealed, as they inhaled the ichor scent of the wild elephants, from the branches of the sarala trees which they had bruised by the wanton rubbing of their cheeks, swollen and throbbing with arrogance, in a fit of itching. (202)

Here, clusters of letters like *guñjatām kuñjarāṇām* are arranged at particular places. Hence this *varṇa-anuprāsa* is called *stabakavān.*

The *sthānī* type, kept deliberately at a particular place, is illustrated thus:

Maiden! This is not a string of clouds that is spreading high on the sky. Why do you, in vain, stain your face with the tears streaming from your eyes? This is really the line of smoke from the forest-fire, (piling) like the rocks on *Vindhya* ranges, battered by elephants in rut rubbing their temples against them, which has risen to the sky and is darkening all the directions. (203)

Here, in the places provided by the three parts, first (second and third), of every quarter, repetitions such as '*bāle māleyam*' etc. are fixed. So this *varṇa-anuprāsa* is called *sthānī.*

Garbha is that in which the repetition encloses another letter. For example:

I bow down to *Īśāna* (*Śiva*) who is Time, marked by the necklace of skulls, the One without a second, the destroyer of *Andhaka,* the granter of boons, the chastiser of *Madana.* (204)

Here, in *kālam kapālamāla, aṅkamekam, vande varadamīśānam śāsanam* etc., since *p, v, m, r* and *k* have been introduced, this *varṇa-anuprāsa* is called *garbha.*

Vivṛta-saṃvṛta caused by expansion and contraction at different places is illustrated thus:

The *mālatī* garland cannot take crushing; new love does not bear wrong. (But) the *kesara* wreath, though wilting, does not wither; the queen's love cannot be broken in any way. (205)

Here, in the first quarter, there is expansion in *mālatīdāma* etc.; in the second quarter, because of the single repetition in *prema,* there is contraction; in the third quarter, there is expansion in *mlānāpi na mlāyati;* in the fourth, in *na* there is contraction. So this *varṇa-anuprāsa* is called *vivṛtasaṃvṛta.*

चक्रवालवद् हानोपादानाभ्यां गृहीतमुक्तो यथा -

लोलल्लवङ्गलवलीवलया निकुञ्ज-
कूजत्कपिञ्जलकुलायकुलावनद्धाः[१]।
अध्यूषिरे कनकचम्पकराजिकान्ता
येनापरान्तविजये जलधेरुपान्ताः[२]॥ (२०६)

अत्र चक्रवालक्रमः सुव्यक्त एव। सोऽयं वर्णानुप्रासो गृहीतमुक्त इत्युच्यते॥

क्रमेण द्वित्राणां त्रिचतुराणां वर्णानामसंयोगस्वरवर्णानामावृत्तिः क्रमवान् यथा -

नितम्बगुर्वी गुरुणा प्रयुक्ता
वधूर्विधातृप्रतिमेन[१] तेन।
चकार सा मत्तचकोरनेत्रा
लज्जावती लाजविमोकमग्नौ[२]॥ (२०७)

अत्र गुर्वी गुरुणा प्रयुक्तेति, वधूर्विधातृ इति, चकार चकोरेति, लज्जावती लाजविमोकमिति[१] द्वयोस्त्रयाणां च स्वरसंयोगवर्णानां क्रमेणावृत्तिः, सोऽयं वर्णानुप्रासः क्रमवानित्युच्यते॥

क्रमवतां विपर्ययोपन्यासाद्विपर्ययो यथा -

प्रणवः प्रवणो[१] यत्र प्रथमः प्रमथेषु यः।
रणवान् वारणमुखः स वः पातु विनायकः॥ (२०८)

अत्र व्युत्क्रमो व्यक्त एव। सोऽयं वर्णानुप्रासो विपर्यय इत्युच्यते॥

स्वाद्यवर्णवर्तिना स्वरेण सह पादमध्यान्तयोरनुप्रासः संपुटम्। यथा -

स्थिरापायः कायः प्रणयिषु सुखं स्थैर्यविमुखं
[१]महारोगा भोगाः कुवलयदृशः सर्पसदृशः।
गृहावेशः क्लेशः प्रकृतिचपला श्रीरपि खला
यमः स्वैरी वैरी तदपि न हितं कर्म विहितम्॥ (२०९)

तदेतल्लक्षणेनैव व्याख्यातम्। सोऽयं वर्णानुप्रासः संपुट[१] इत्युच्यते॥

Gṛhītamukta is leaving and taking, as in a *cakravāla* (circular movement). For example:

On conquering *Aparānta*, he (the king) resided in regions adjacent to the sea, fringed by swaying *lavaṅga* and *lavalī* creepers, covered by bowers full of the nests of cooing *kapiñjala* birds, and glowing with rows on rows of golden *campaka* flowers. (206)

Here, the *cakravāla* order (leaving one consonant repetition and commencing another) is quite clear. This *varṇa-anuprāsa* is called *gṛhītamukta*.

Kramavān is that in which there is repetition, in the same order, of groups of two or three, or else, three or four consonants, not with the same vowels. For example:

That bride with heavy hips was directed by the priest, who represented the Creator. The shy girl with eyes like those of the intoxicated *cakora* bird, poured the *lāja* into the sacred fire. (207)

Here, in *gurvī guruṇā prayuktā, vadhūrvidhātṛ, cakāra cakora, lajjāvatī lājavimokam*, there is repetition, in the same order, of two or three consonants, attached to (not necessarily the same) vowels. This *varṇa-anuprāsa* is called *kramavān*.

Viparyaya resulting from reversing the order (of the letters in the repetition) is as in:

May the elephant-headed *Vināyaka*, in whom the sacred *Om* reclines, and who is the foremost of *Śiva*'s attendants, ready for war, protect you all. (208)

Here, the reversal in order is evident. This *varṇa-anuprāsa* is called *viparyaya*.

Samputam is the *anuprāsa*, in the middle and end of the quarter, of a syllable along with the vowel end of the syllable preceding it. For example:

The body is sure to perish; happiness in lovers is not certain; enjoyments carry great afflictions; lotus-eyed women are serpents; entering into family life is trouble; *Śrī* (Wealth) too, who is naturally fickle, is wicked; self-willed *Yama* (Death) is a foe. Even then no good deed has been done. (209)

This has been explained by the definition itself. This *varṇa-anuprāsa* is called *samputam*.

[1]अन्तःपादमुपसंहारोपक्रमयोर्विवक्षितः सस्वरानुप्रासो[1] मिथुनं यथा -

त्यज मनसि सदाहे हे स्मर स्थानमस्मि-
न्ननु किरसि शरीरे रे किमिन्दो मयूखान्।
[1]अयि परिहर वायो योगमङ्गैर्मदीयैः
प्रणयिनि समवेते ते भवन्तः सखायः॥ (२१०)

तदेतन्निगदेनैव व्याख्यातम्। सोऽयं वर्णानुप्रासो मिथुनमित्युच्यते॥

आवाक्यपरिसमाप्तेर्वर्णानुप्रासनिर्वाहो वेणिका यथा -

विद्राणे रुद्रवृन्दे सवितरि तरले वह्निणि ध्वस्तवज्रे
जाताशङ्के शशाङ्के विरमति मरुति त्यक्तवैरे कुबेरे।
वैकुण्ठे कुण्ठितास्त्रे महिषमतिरुषं पौरुषोपघ्ननिघ्नं
निर्विघ्नं निघ्नती वः शमयतु दुरितं भूरिभावा भवानी॥ (२११)

तदेतन्नातिदुर्बोधम्। सोऽयं वर्णानुप्रासो वेणिकेत्युच्यते॥

उक्तलक्षणेभ्योऽन्यश्चित्रः। यथा -

नीते निर्व्याजदीर्घामघवति[1] मघवद्वज्रनिद्रानिदाने
निद्रां[2] द्रागेव देवद्विषि मुषितरुषं[3] संस्मरन्त्याः स्वभावम्।
देव्या दृग्भ्यस्तिसृभ्यस्त्रय इव गलिता राशयो रक्तताया
रक्षन्तु त्वां त्रिशूलक्षतिकुहरभुवो लोहिताम्भःसमुद्राः॥ (२१२)

एवमन्येऽपि द्रष्टव्याः।।

एकवर्णावृत्तेर्वृत्त्यनुप्रासस्य वर्णान्तरवैचित्र्येण विचित्रः। यथा -

चञ्चत्काञ्चनकाञ्चयो [1]लयवलच्चोलाञ्चलैर्वञ्चिता-
श्चारीसंचरणैकचारुचरणाः सिञ्चन्ति चित्तं मम।
लीलाचञ्चुरचञ्चरीकरुचिभिश्चूलालकैश्चर्चिताः
किञ्चिच्चन्दनचन्द्रचम्पकरुचां चौर्यो मृगीलोचनाः॥ (२१३)

अन्ये पुनरन्यथा चित्रविचित्रयोर्लक्षणं व्याचक्षते। तत्र यमकच्छायानुकारी चित्रः। स एव वर्णानुप्रासवान्[1] विचित्र इति।

Within a quarter, in the end (of a word) and the beginning (of the next), the repetition (of a letter) along with the vowel is *mithunam*. For example:

O *Madana*! Give up your residence in this yearning heart. O Moon! Why do you shed your rays on this body? O Wind! Do avoid contact with these limbs of mine. All of you are friends only when the beloved is near. (210)

This is clear from what has been said. This *varṇa-anuprāsa* is called *mithunam*.

Sustaining *varṇa-anuprāsa* from the beginning to the end of the expression is *veṇikā*. For example:

With the *Rudra* host fleeing, the sun beginning to shake, *Indra's* thunderbolt smashed, the moon turning anxious, the wind stilled, *Kubera* giving up opposition, *Viṣṇu's* weapon losing its edge, *Mahiṣa* full of helpless anger on losing his virility, as she kills him without hindrance, may that *Bhavānī* who is full of mercy, remove all your ills. (211)

This is not very difficult to perceive. This *varṇa-anuprāsa* is called *veṇikā*.

Citra falls outside the types defined. For example:

Upon his putting even *Indra's* thunderbolt to sleep, when the evil demon has been effortlessly sent to eternal slumber, and the Goddess recovers her (serene) wrath-less nature, may the glances from her three eyes shedding three heaps of love (lit. redness), like the oceans of blood which have gushed from the hollows carved by her destructive trident, protect you. (212)

Similary other examples can be seen.

Variegating the *vṛtti-anuprāsa* involving the repetition of one letter, with other letters, is *vicitra*. For example:

The deer-eyed women who have stolen a little loveliness from the sandal, the moon and the *campaka* blossoms, wearing knots of curly hair which have the charm of gaily flitting bees, are reviving (lit. watering) my heart - as their gold girdles tinkle, and their drapes stand away as they whirl in rhythm, and their feet are all grace, keeping the steps of the dance. (213)

Others define *citra* and *vicitra* in a different way. According to them *citra* is that which imitates the manner of *yamakam*. That itself becomes *vicitra* when it has *varṇa-anuprāsa* too.

तत्र चित्रो यथा -

सर्वाशारुधि दग्धवीरुधि सदा सारङ्गबद्धक्रुधि
क्षामक्ष्मारुहि मन्दमुन्मधुलिहि स्वच्छन्दकन्दद्रुहि।
शुष्यत्स्रोतसि तप्तभूरिरजसि ज्वालायमानाम्भसि
ज्येष्ठे मासि खरार्कतेजसि कथं पान्थ व्रजन् जीवसि॥ (२१४)

विचित्रो यथा -

उद्यद्बर्हिषि दर्दुरारवपुषि प्रक्षीणपान्थायुषि
च्योतद्विप्लुषि चन्द्ररुङ्मुषि सखे हंसद्विषि प्रावृषि।
मा मुञ्चोच्चकुचान्तसंनतगलद्बाष्पाकुलां बालिकां
काले कालकरालनीलजलदव्यालुप्तभास्वत्त्विषि॥ (२१५)

वर्णावृत्तिरनुप्रास इति यः कृतलक्षणः।
सोऽयं द्वादशधा भेदैः प्रविभज्य प्रदर्शितः॥ ९०॥

(४) द्वादशविधः पदानुप्रासः

समग्रमसमग्रं[१] वा यस्मिन्नावर्तते पदम्।
पदाश्रयेण स प्रायः पदानुप्रास उच्यते॥ ९१॥

विसर्गबिन्दुसंयोगस्वरस्थानाविवक्षया।
अनिर्वाहाच्च स प्रायो यमकेभ्यो विभिद्यते॥ ९२॥

मसृणो दन्तुरः श्लक्ष्णः संपुटं संपुटावली।
खिन्नः स्तबकवान् स्थानी मिथुनं मिथुनावली॥ ९३॥

गृहीतमुक्तनामान्यस्ततोऽन्यः पुनरुक्तिमान्।
इति द्वादशभेदोऽयं मनीषिभिरिहेष्यते॥ ९४॥

तेषु मसृणो यथा -

स रणे वारणास्यस्य दशनेऽशनिसंनिभे।
चकार वलयाकारं भुजं भुजगभीषणम्॥ (२१६)

सोऽयमसंयुक्तवर्णावृत्तेः पदानुप्रासो मसृण इत्युच्यते॥

Of the two, *citra* is illustrated thus:

When the sun's heat is intense, oppressing all the directions, scorching the creepers, constantly directing its rage on the deer, withering the trees, dulling the buzz of bees, brazenly warring with the vegetation, drying up the streams, making the dust burn, and causing flames in the water, O traveller, how do you stay alive, wandering in this *Jyeṣṭha* month? (214)

Vicitra is as follows:

In these rains which are hostile to the swans, as the peacocks are joyful, the frogs are croaking louder, the traveller's breath is weak, lightning flashes all around, the moon has lost its lustre, and the clouds, black and dreadful like Death, have shrouded the sunlight, O friend! Do not leave this girl, whose tears of distress are flowing down her high, now drooping, breasts. (215)

90. That *anuprāsa* which was defined as 'repetition of letters' - that has here been divided into twelve types and demonstrated.

(4) *Pada-anuprāsa* of Twelve Types

91. That in which word is repeated either entirely or in parts, that is generally called *pada-anuprāsa*, because it is based on word.

92. It is different from *yamakam*, because *visarga, bindu, saṃyoga, svara* and *sthāna* are not meant to be repeated/kept and the repetition is not fixed ‹*anirvāhāt*›.

93. *Masṛṇa, dantura, ślakṣṇa, samputaṃ, samputāvalī, khinna, stabakavān, sthānī, mithunam, mithunāvalī,*

94. that named *gṛhītamukta* and then, one other, *punaruktimān* - consisting of these twelve varieties, it (*pada-anuprāsa*) is prescribed here (in poetry), by the learned.

Of them, *masṛṇa* (soft) is illustrated thus:

In the war, as the tusk from his elephant head gleamed like lightning, he (*Gaṇeśa*) curved his trunk into a ring, dreadful as a snake. (216)

Because this repetition involves letters which are not conjoined, this *pada-anuprāsa* is called *masṛṇa.*

दन्तुरो यथा -

स नैषधस्यार्थपतेः[1] सुताया-
मुत्पादयामास निषिद्धशत्रुः।
अनूनसारं निषधान्नगेन्द्रात्[2]
पुत्रं यमाहुर्निषधाख्यमेव॥ (२१७)

अत्र निषिद्धशत्रुरिति पदे संयोगाधिक्येन दन्तुरता। सोऽयं पदानुप्रासो दन्तुर इत्युच्यते॥

श्लक्ष्णो यथा -

अप्येहि कान्ते वैदेहि देहि प्रतिवचो मम।
अरविन्दाक्षि दाक्षिण्यमलङ्कारो हि योषिताम्॥ (२१८)

अत्र स्वरेण सहावृत्तेः श्लक्ष्णता। सोऽयं पदानुप्रासः श्लक्ष्ण इत्युच्यते॥

संपुटं यथा -

सदर्प इव कंदर्पस्तरला मादृशां मतिः।
असार इव संसारः कुरुष्व मदनुग्रहम्॥ (२१९)

अत्रेवशब्दस्यापवादत्वेनाव्यवधायकत्वादनुप्रासोऽयं संपुटमित्युच्यते॥

संपुटावली यथा -

करोति किं [1]किरातोऽयं समाकृष्य शिलीमुखान्।
शिलीमुखान्समाकृष्य किङ्किरातः करोति यत्॥ (२२०)

अत्र करोति करोतीत्येकं संपुटम्, किं किरातः किङ्किरात इति द्वितीयम्, समाकृष्य समाकृष्येति तृतीयम्, शिलीमुखान् शिलीमुखानिति चतुर्थम्। सोऽयं पदानुप्रासः संपुटावलीत्युच्यते॥

खिन्नो यथा -

कुलजातिसमाकुलीकृतानां सुखदसुखाशयमूढचेतनानाम्।
अभवविभवलाभलोलुभानां भव भवबन्धविभेदनाय भूयः॥ (२२१)

अत्र रीतेरनिर्वाहात् खिन्नता। सोऽयं पदानुप्रासः खिन्न इत्युच्यते॥

Dantura (rough) is as follows:

Having overthrown the enemy, he begot a son in the daughter of the lord of *Naiṣadhas* - a son whose strength was no less than that of *Niṣadha*, the mountain, and who too was called by the name *Niṣadha*. (217)

Here, in the word *niṣiddhaśatru*, there is roughness due to too much of conjunction (of consonants). Hence this *pada-anuprāsa* is called *dantura*.

Ślakṣṇa (smooth) is illustrated thus:

Beloved! *Vaidehi* (*Sītā*)! Come, give me an answer. Lotus-eyed one! Indeed, kindness is the ornament of women. (218)

Here, as the repetition includes the vowels, it has smoothness. This *pada-anuprāsa* is called *ślakṣṇa*.

Samputam (casket-like) is as follows:

Madana seems to be full of arrogance; the mind of persons like me has become unsteady; the world is almost drained of essence. Have grace on me. (219)

Here, as the word *iva* is excepted (from being considered as a separate word), it does not constitute an obstruction. Hence this *anuprāsa* is called *samputam*.

Samputāvalī (casket-row) is illustrated thus:

What is this hunter doing, drawing the arrows? What the *aśoka* flower is doing, drawing the bees. (220)

Here, *karoti karoti* is one *samputa*; *kiṃ kirāta kiṅkirāta* is the second; *samākṛṣya samākṛṣya* is the third; *śilīmukhān śilīmukhān* is the fourth. So this *pada-anuprāsa* is called *samputāvalī* (a row of *samputams*).

Khinna (not sustained) is illustrated thus:

[Lord!] For those who cause sorrow to their family and race, whose minds are dulled by seeking the pleasure of comforts, who crave for ephemeral wealth on earth, be the agency for severing the bondage of birth, again and again. (221)

Here the style (of repetition) begun has not been kept up, there is break. This *pada-anuprāsa* is called *khinna*.

स्तबकवान् यथा -

भासयत्यपि [1]भासादौ कविवर्गे जगत्त्रयीम्।
के न यान्ति निबन्धारः कालिदासस्य दासताम्॥ (२२२)

सोऽयं वर्णानुप्रासवत् पदानुप्रासोऽपि स्थाने स्थाने विनिवेशात् स्तबकवानित्युच्यते॥

स्थानी यथा -

परं जोण्हा उण्हा गरलसरिसो चन्दणरसो
खदक्खारो हारो मलअपवणा देहतवणा।
मुणाली वाणाली जलदि अ जलद्दा तणुलदा
वरिट्ठा जं दिट्ठा [1]कमलवअणा सा सुणअणा॥ (२२३)

[परं ज्योत्स्ना उष्णा गरलसदृशश्चन्दनरसः
क्षतक्षारो हारो मलयपवना देहतपनाः।
मृणाली वाणाली ज्वलति च जलार्द्रा तनुलता
वरिष्ठा यद् दृष्टा [2]कमलवदना सा सुनयना॥]

सोऽयं पदानुप्रासः स्थाननियमात् स्थानीत्युच्यते॥

मिथुनं यथा -

पुरः पाराऽपारा तटभुवि विहारः पुरवरं
ततः सिन्धुः सिन्धुः फणिपतिवनं पावनमतः।
तदग्रे तूदग्रो गिरिरिति [1]गिरिस्तस्य पुरतो
विशाला शालाभिर्ललितललनाभिर्विजयते॥ (२२४)

तदेतत् प्रतिपादं द्वयोर्द्वयोः पदानुप्रासयोर्विन्यासान्मिथुनम्॥

मिथुनावली यथा -

शिरसि शरभः क्रोडे क्रोडः करी करटे रट-
न्नुरसि च रुरुर्मर्मण्येणः शिखी मुखरो मुखे।
कविरपि हृदि ह्लादी दूराद्धरिर्द्विपजिद्धतो
धनुषि लघुता लक्ष्येऽपूर्वो जयोऽस्य यशस्विनः॥ (२२५)

सेयं द्वयोर्द्वयोः[1] पदानुप्रासयोर्निरन्तरमावृत्तिर्मिथुनावलीत्युच्यते॥

Stabakavān (clustered) is illustrated thus:

Although the clan of poets, beginning with *Bhāsa*, illumines the three worlds, which composers would not be slaves of *Kālidāsa*? (222)

Like the *varṇa-anuprāsa* (of the same name), this *pada-anuprāsa* too has been clustered in particular places. So it is called *stabakavān*.

Sthānī (placed) is illustrated thus: (*Prākṛta*)

Ever since that best creature, lotus-visaged and lovely-eyed, was seen, the moonlight is unbearably hot; sandal water is like poison; the pearl string is like salt on a wound; the *Malaya* breeze scorches the body; the lotus-bank is a row of arrows; and the body-creeper, drenched though with water, burns. (223)

This *pada-anuprāsa*, contained in fixed places, is called *sthānī*.

Mithunam (coupled) is illustrated thus:

Ahead is the unfordable *Pārā* (river); on its bank is a promenade and a beautiful city; beyond that flows the river *Sindhu*; then the sacred forest of the lord of the serpents; beyond that is the high mountain called *Giri*; and facing that, *Viśālā* (*Ujjain*) city, with mansions full of graceful women, conquers (the heart). (224)

Since, in every quarter, *anuprāsa* of a couple of *pada*s is placed, this is *mithunam*.

Mithunāvalī (continuous coupling) is illustrated thus:

The *śarabha* was struck in the head; the boar in the flank, the elephant on the temple; the noisy *ruru* deer in the chest; the deer in the vitals; the loquacious peacock in the head; the monkey too in the heart; the roaring lion, the conquerer of the elephant, was struck down from afar. There is swiftness in the bow and extraordinary unerringness in the aim of this illustrious (hunter). (225)

This continuous repetition of *pada* couples, is called *mithunāvalī*.

गृहीतमुक्तो यथा –

पुन्नागनागकेसरकेसरपरिवासना[1]सुरभिः ।
सुरभिर्मधुरमधुप्रियषट्चरणाचरणवान् प्राप्तः ॥ (२२६)

सोऽयं चक्रवालवत् [1]पदानुप्रासो गृहीतमुक्त इत्युच्यते ॥

पुनरुक्तिमान् यथा –

धूमाइ धूमकलुसे जलइ जलन्ता वुहत्थजीआबन्धे ।
पडिरअपडिउण्णदिसे रसइ रसन्तसिहरे धणुम्मि णहअलम् ॥ (२२७)

[धूमायते धूमकलुषे ज्वलति ज्वलदात्तहस्तजीवाबन्धे ।
प्रतिरवप्रतिपूर्णदिशि रसति रसच्छिखरे धनुषि नभस्तलम् ॥]

अत्र धूमादीनां पुनर्वचनात् पदानुप्रासोऽयं पुनरुक्तिमानित्युच्यते ॥

वर्णावृत्तिरनुप्रासः पादेषु च पदेषु च ।
पूर्वानुभवसंस्कारबोधिनी [1]यद्यदूरता ॥ ९५ ॥

लाटानुप्रासवर्गस्य यावद्वा लक्ष्यते गतिः ।
पदानुप्रासवर्गोऽपि तावदेव प्रपञ्च्यते ॥ ९६ ॥

(५) षड्विधो नामद्विरुक्त्यनुप्रासः

स्वभावतश्च गौण्या च वीप्साभीक्ष्ण्यादिभिश्च सा ।
नाम्नो[1] द्विरुक्तिभिर्वाक्ये तदनुप्रास उच्यते ॥ ९७ ॥

सा स्वभावतो यथा –

कुर्वन्तोऽमी कलकलं मारुतेन चलाचलाः ।
प्रातर्गुलुगुलायन्ते गजा इव घनाघनाः ॥ (२२८)

अत्र कलकलमित्यादिषु स्वाभाविकी पुनरुक्तिरुपदिश्यते ॥

गौण्या यथा –

अमृतममृतं चन्द्रश्चन्द्रस्तथाम्बुजमम्बुजं
रतिरपि रतिः कामः कामो मधूनि मधून्यपि ।
इति न भजते वस्तु प्रायः परस्परसंकरं
तदियमबला कान्तिं धत्ते कुतः सकलात्मिकाम् ॥ (२२९)

Gṛhītamukta (left and taken) is illustrated thus:

The spring has arrived, laden with the fragrance of *punnāga, nāgakesara* and *kesara* flowers, and swarming with bees who love the sweet honey. (226)

This *pada-anuprāsa*, having the *cakravāla* pattern, is called *gṛhītamukta*.

Punaruktimān (reasserting) is illustrated thus: (*Prākṛta*)

When he darkens his bow with incense, the entire sky becomes smoky; as the taut bow-string flashes, when the bow is held ready with his hands, the whole sky is lit; and when the bow-end tangs, the sky resounds, filling every direction with the echo. (227)

Here, the words *dhūma* etc. are repeated. So this *pada-anuprāsa* is called *punaruktimān*.

95. The repetition of letters becomes *anuprāsa*, in *pādas* as well as in *pada*s, if there is nearness (between the occurrences), necessary for sustaining the impression of the previous occurrence.

96. As far as the class of *lāṭa-anuprāsa* is seen to extend, *pada-anuprāsa* too can be ramified.

(5) *Nāmadvirukti-anuprāsa* of Six Kinds

97. Repetition ‹*sā* = *āvṛtti*›, in uttering the noun (or noun related word) twice ‹*nāmadvirukti*›, occurring *svabhāvataḥ* (naturally), *gauṇyā* (in secondary sense), for *vīpsā* (referring to each instance), or from *ābhīkṣṇya* (reiteration), in poetic expression ‹*vākye*›, is called that (i.e. *nāma-dvirukti-*)*anuprāsa*.

That which occurs *svabhāvataḥ* (naturally) is illustrated thus:

These clouds, heavy as elephants, making a *kala kala* sound (lit. doing *kalakala*), stirred into motion by the wind, at dawn, are making a *gulu gulu* noise (lit. *gulugulu*-ing). (228)

Here, in *kala kala* etc., natural (onomatopoetic) repetition is shown.

Gauṇyā (in secondary signification) it is used thus:

Ambrosia is ambrosia; moon is moon; likewise lotus is lotus. So also, *Rati* is *Rati*, *Madana* is *Madana*, and honey too is honey. Things do not tolerate mutual mixing. Then how is it that this woman possesses the charm of all these? (229)

अत्रामृतममृतमित्यादिष्वभेदेऽपि भेदोपचारेण विशेषणविशेष्यभावः सामान्यविशेषभावाद् भवन् पुनरुक्तिवद् भासते॥

वीप्सा यथा -

शैले शैले न माणिक्यं मौक्तिकं न गजे गजे।
देशे देशे न विद्वांसश्चन्दनं न वने वने॥ (२३०)

सेयं 'द्रव्यवीप्सायां नामद्विरुक्तिः। एवं गुणजातिक्रियावीप्सायामपि द्रष्टव्यम्॥

'प्रकारे गुणवचनस्य'[२] इत्यादिरपि वीप्साप्रकार एव। यथा -

मानिनीजनविलोचनपातानुष्णबाष्पकलुषान् प्रतिगृह्णन्।
मन्दमन्दमुदितः प्रययौ खं भीतभीत इव शीतमयूखः॥ (२३१)

आभीक्ष्ण्येन यथा -

श्लेषं श्लेषं मृगदृशा दत्तमाननपङ्कजम्।
मया मुकुलिताक्षेण पायं पायमतृप्यत[१]॥ (२३२)

सोऽयमाभीक्ष्ण्ये 'णमुल्। स चानुप्रयुज्यते इति पुनरुक्तिः॥

क्रियापदाभीक्ष्ण्यादिद्विरुक्तौ तु पुनरुक्तेरपि पुनरुक्तिः। यथा -

जयति जयति देवः श्यामकण्ठः पिनाकी
जयति जयति देवी लोकमाता भवानी।
जयति जयति धन्यः सोऽपि भक्तस्तयोर्यः
किमपरमिह धन्यं वर्ण्यते तावदेव॥ (२३३)

आदिग्रहणेन निमूलसंभ्रमादयः परिगृह्यन्ते। तेषु निमूलादिर्यथा -

निमूलकाषं कषति स्वान्तमन्तःस्मरज्वरे।
लाजस्फोटं स्फुटन्त्याशु हृदये हारयष्टयः॥ (२३४)

Here, in *amṛtaṃ amṛtaṃ* etc. even in the absence of difference, by attributing a difference secondarily, the pairs are related as universal and particular, one becoming the quality and the other the qualified. So this appears like repetition.

Vīpsā (applying to every instance) is illustrated thus:

In every mountain (lit. in mountain, in mountain) emerald is not (found); pearl is not (seen) in every elephant; scholars are not there in every country; the sandal tree is not there in every forest. (230)

This is the noun repetition in *dravya-vīpsā* (applying to all things of the same kind). Similary it can be seen in *guṇavīpsā*, *jātivīpsā* and *kriyāvīpsā*.

(Repetition) of the words expressing quality, for making the attribution to a limited degree, is again a type of *vīpsā* (repetition). For example:

Taking in the blackness of the hot tears flowing from the eyes of the angry women, rising a little slowly (lit. slowly slowly), the moon went to the sky as if a little frightened (lit. frightened frightened). (231)

Through *ābhīkṣṇya* (reiteration) it is as in:

Embraced and embraced, the deer-eyed offered her face-lotus, and drinking and drinking, with eyes closed, I was fulfilled. (232)

This affix *ṇamul* (in *śleṣam, pāyam*) is used for reiteration. Since it gives this sense only by doubling, the word is repeated.

In using the verb twice for reiteration, repetition of repetition (is possible). For example:

The blue-throated God, holding the *Pināka* bow (*Śiva*), triumphs (and) triumphs. The world-mother, Goddess *Bhavānī*, triumphs (and) triumphs. The blessed one, too, their devotee, triumphs (and) triumphs. What fortune, beyond this, is there to speak of, on earth? (233)

By the use of the word 'etc.' (in listing the occasions for *dvirukti*), (combining with the word) *nimūla* (meaning 'down to the root'), and (expressing) *sambhrama* (excitement, agitation, flurry) etc., are also included.

Of those, *nimūla* etc. is illustrated thus:

As the fever of love smoulders within, she is totally revealed (lit. scraping herself down to the root). The pearl strings on her heart are bursting the burst of corn. (234)

संभ्रमेण यथा -

अस्थीन्यस्थीन्यजिनमजिनं भस्म भस्मेन्दुरिन्दु-
र्गङ्गा गङ्गोरग उरग इत्याकुलाः संभ्रमेण।
भूषावेषोपकरणगणप्रापणव्यापृतानां
नृत्यारम्भप्रणयिनि शिवे पान्तु वाचो गणानाम्॥ (२३५)

हर्षावेगविस्मयादयोऽपि संभ्रमस्योपाधयो भवन्ति। तेषु हर्षसंभ्रमेण यथा -

रुरुधुः कौतुकोत्तालास्ततस्तामम्मरावतीम्।
क्वार्जुनः क्वार्जुन इति ब्रुवन्त्यो नाकयोषितः॥ (२३६)

वेगसंभ्रमेण यथा -

कञ्चुकं कञ्चुकं मुञ्च हारं हारं परित्यज।
हा हा दहति दावाग्निर्वस्त्रं वस्त्रमपाकुरु॥ (२३७)

अत्र मुञ्च परित्यज दहति अपाकुरु इति क्रियापदेष्वावेगसंभ्रमभावान्न[1] द्विरुक्तिः। तथाहि - अरण्यानीप्रवेशे विजिगीषुद्विषां[2] योषिद्दावाग्निसंभ्रमावेगात् कयाप्येवमुच्यते, तत्र प्रथमं कञ्चुक एवावेगसंभ्रमः। स ह्यागते दावाग्नावुत्तारयितुमशक्यः। ततस्तद्व्यासंगहेतौ हारे, अनन्तरं परापतितदावाग्निदीप्ते वाससीति॥

विस्मयसंभ्रमेण यथा -

अहो रूपमहो रूपमहो मुखमहो मुखम्।
अहो मध्यमहो मध्यमस्याः सारङ्गचक्षुषः॥ (२३८)

एतेषु समस्तेष्वपि संभ्रमेषु यावद्बोधमिति द्विरुक्तिः॥

एवं त्रिरुक्तिरपि द्रष्टव्या। यथा -

जय जय जय श्रीमन् भोज प्रभाति विभावरी
वद वद वद श्रुत्यं[1] विद्वन्निदं ह्यवधीयते।
शृणु शृणु शृणु त्वद्वत्सूर्योऽनुरज्यति मण्डलं
नहि नहि नहि क्ष्मामार्त्तण्डः क्षणेन विरज्यते॥ (२३९)

Because of *sambhrama*, (repetition) is as in:

May the words 'Bones bones, deer skin, deer skin, sacred ash sacred ash, moon moon, *Gaṅgā Gaṅgā*, serpent serpent!' uttered excitedly by his attendants engaged in providing the items of his costume and ornament, when *Śiva* desires to commence his dance, protect us. (235)

Delight, panic, wonder, too, become occasions of *sambhrama*. Of these, delight-*sambhrama* is as in:

Then the heavenly damsels, filled with curiosity, thronged that (city of) *Amarāvatī*, saying, 'Where is *Arjuna*? Where is *Arjuna*?' (236)

Panic-*sambhrama* is as in:

Take off the bodice, the bodice; fling away the necklace, the necklace; alas alas; the forest fire burns; remove the drape, the drape. (237)

Here, the repetition due to the agitation of panic is not located in the verbs 'take off', 'cast away', 'burns', 'remove'. (Repetition is placed in the nouns naming the items of apparel that have to be discarded.) It is like this. As the enemies of the conquering king are driven to the forest, one woman is told this by another, in the flurry of agitation over the forest fire. Panic goes first to the bodice, for that would be the most difficult to remove as the forest fire approaches; then, because of its closeness to that garment, to the necklace; and as the blaze of the forest fire has advanced, to the drape.

Wonder-*sambhrama* is illustrated thus:

What a shape! What a shape! What a face! What a face! What a waist! What a waist! - has this deer-eyed one! (238)

In all these (expressions of) *sambhrama*, repetition is employed to bring the experience (to the reader).

In the same way, utterance occurring thrice can also be seen. For example:

'Victory to you, victory to you, victory to you, Lord *Bhoja* ! The night is turning into dawn.' 'O learned one! Say, say, say something worth hearing. We are all attention.' 'Hear, hear, hear! Like you the sun is colouring the globe. No, no, no, the earth's sun loses colour when at rest.' (239)

क्रियासमभिहारश्च क्रियाभ्यासश्च यः पुरा।
युक्तावुदाहृतः सोऽपि नामानुप्रास इष्यते[1] ॥ ९८ ॥

जायते न च दोषाय काव्येऽलङ्कारसंकरः।
विभूषयति हारोऽपि स्तनौ ग्रीवां मृगीदृशाम्॥ ९९ ॥

(६) षड्विधो लाटानुप्रासः

अर्थाभेदे पदावृत्तिः प्रवृत्त्या भिन्नयेह या।
स सूरिभिरनुप्रासो लाटीय इति गीयते॥ १०० ॥

स चाव्यवहितो व्यस्तः समस्त उभयः पुनः।
उभयं चक्रवालं च गर्भश्चैवाभिधीयते॥ १०१ ॥

यस्तु व्यवहितो नाम नेयत्ता तस्य शक्यते।
कर्तुमेकादिगणना पदवृत्त्यादिभङ्गिभिः॥ १०२ ॥

तेष्वव्यवहितभेदेषु व्यस्तो यथा -

उअहिस्स जसेण जसं धीरं धीरेण गरुइआइ वि गरुअं।
रामो ठिएअवि ठिइं भणइ रवेण अ रवं समुप्फुन्दन्तो॥ (२४०)

[उदधेर्यशसा यशो धैर्यं धैर्येण गुरुतयापि गुरुताम्।
रामः स्थित्यापि स्थितिं भणति रवेण च रवं समभिक्रामन्॥]

अत्राव्ययानां [1]द्योतकत्वादिवादिभिर्व्यवधानं नाश्रीयते।

न हि इवादेः [2]शाकल्येऽपि पृथक्पदत्वमस्ति[3]। यद्येवमिदमिहोदाहरणं युज्यते -

त्वन्मुखं त्वन्मुखमिव त्वद्वशौ त्वद्वशाविव।
त्वन्मूर्तिरिव मूर्तिस्ते त्वमिव त्वं कृशोदरि॥ (२४१)

अस्त्येवैतत्। किन्तु यथा - 'अमृतममृतं चन्द्रश्चन्द्रः' इत्यादिक्रमभेदेऽपि भेदोपचारान्नामद्विरुक्तिस्तथेयमित्युत्प्रेक्षते'

समस्तो यथा -

अपहस्तितान्य[1]किसलयकिसलयशोभं विलोकयाशोकम्।
सखि [2]विजितापरसुमनःसुमनःसुभगञ्च मधुतिलकम्॥ (२४२)

98. The reiteration and repetition of a verb (not only noun), illustrated earlier under *yukti* (*alaṅkāra*, ex. 58), would also fall under *nāma-(dvirukti-) aṅuprāsa*.

99. In poetry, the merging of *alaṅkāras* is not a fault. The necklace adorns the bosom as well as the neck of deer-eyed women.

(6) *Lāṭa-anuprāsa* of Six Kinds

100. In poetry, repetition of words, with the meaning remaining the same, in a different purport - that *anuprāsa* is called *Lāṭīya*, by the learned.

101. That, when *avyavahita* (unbroken or continuous), is *vyasta* (uncompounded), *samasta* (compounded), or *ubhaya* (both). The *ubhaya* can (again) be *cakravāla* (circular) or *garbha* (contained).

102. That which is *vyavahita* - its number (of varieties), structured around *pada*, *vṛtti* etc., cannot be determined by counting.

Of these, amongst the varieties of *avyavahita*, *vyasta* is as in: (*Prākṛta*)

Surpassing the ocean's fame by his own, its patience with his patience, its greatness by his own greatness, its stability with his own stability and its sound with his own sound, *Rāma* speaks. (240)

Here, with the indeclinables (*api, api*) conveying the necessary sense, recourse is not had to obstructing particles like *iva*.

But even when present separately, *iva* etc. are not independent words. And if that be so, this example should fit in here (under *lāṭānuprāsa*):

Your face is like your face; your eyes are like your eyes; your body is like your body. Indeed, O Slender-waisted one! you are like you. (241)

This is indeed so. But '*amṛtamamṛtam candraścandra* etc.' (ex. 229) secondarily brings in difference even in identity, and so is *nāmadvirukti*, and this (verse) is similar to that (*nāmadvirukti*) - that is the impression we get. [So this verse does not fall under *lāṭānuprāsa*.]

Samasta is illustrated thus:

Friend! Look at the *aśoka*, the crown of spring, which has pushed aside with the beauty of its new leaves, the new leaves of all other trees, and has vanquished all other flowers with the beauty of its flowers. (242)

अत्र 'किसलय किसलय' इति, 'सुमनः सुमनः' इति च समस्तानामेवाव्यवधानादयं लाटीयानुप्रासोऽव्यवहितसमस्तः। पूर्वः पुनरव्यवहितव्यस्त इत्युच्यते'

उभयस्तु द्विधा - प्रथमः समस्तोऽपरो व्यस्तः, [१]प्रथमो व्यस्तोऽपरः समस्त इति च।

तयोः प्रथमो यथा -

जितलाटाङ्गनावक्त्रं वक्त्रं तस्या मृगीदृशः।
कस्य न क्षोभजनकं जनकं पुष्पधन्वनः॥ (२४३)

तदिदं लक्षणेनैव व्याख्यातम्॥

द्वितीयो यथा -

नलिनी नलिनीनाथकरसंतति[१]संगमात्।
विकचा विकचास्यानां कान्तानां हरति श्रियम्॥ (२४४)

अस्यापि लक्षणेनैवोक्तोऽर्थः॥

स्वापेक्षया व्यस्तोऽन्यापेक्षया च समस्तो, द्वितीयो [१]व्यस्तः समस्त इति स द्वितीयोभयशब्दवाच्यः।

सोऽपि द्विधा - प्रतिपादमन्ताद्योर्गर्भ इवानुप्रासविन्यासात्।

तयोः प्रथमश्चक्रवालं यथा -

जयति क्षुण्णतिमिरस्तिमिरान्धैकवल्लभः।
वल्लभीकृतपूर्वाशः पूर्वाशातिलको रविः॥ (२४५)

अत्र तिमिरवल्लभपूर्वाशेति शब्दास्तिमिरादिशब्दापेक्षया व्यस्ताः, यथास्वं [१]पूर्वोत्तरपदापेक्षया च समस्ताः, पादान्ताद्योर्विनिवेशिता इति यथोक्तलक्षणानुगमाल्लाटीयानुप्रासोऽयमव्यवहितो व्यस्तसमस्तश्चक्रवालमित्युच्यते॥

Here, as *kisalaya kisalaya* and *sumanaḥ sumanaḥ*, are compounded, as well as uninterrupted, this *lāṭa-anuprāsa* is *avyavahita-samasta*. The earlier one (ex.240) is called *avyavahita-vyasta*.

Ubhaya is two-fold: in one, the first occurrence of the word is *samasta* (within a compound), and the next is *vyasta* (free); in the other, the first occurrence is *vyasta* and the next *samasta*.

Of the two, the first (*samasta-vyasta*) is as in:

The visage of that doe-eyed woman, which defeats the faces of all the women of *Lāṭa*, and which gives rise to love (lit. creates the flower-arrowed, i.e. *Madana*) - in whom does it not cause turmoil? (243)

This is explained by the definition itself.

The second (*vyasta-samasta*) is as follows:

The lotus pond, touched by the series of sunbeams, has blossomed, stealing the charm of beautiful women possessing bright, open faces. (244)

The purpose of this type too has been stated by the definition itself.

There is a second (interpretation of) *vyasta-samasta*, as the word can be *vyasta* in relation to its own other occurrence, but *samasta* in relation to other words. [The two occurrences of the word can be in two different compounds.] This was indicated by the second *ubhaya* (in kārikā 101.)

That too is twofold, since alliteration can be placed at the end of each quarter and the beginning of the next, or like a foetus in (the middle of) each quarter.

Of the two, the first in *cakravālam* (pattern), is illustrated thus:

Victorious is the sun, the destroyer of the dark, dearest to the dark-blind (*cakravāka* birds), who has made the eastern direction his beloved, and is the forehead mark of the eastern direction. (245)

Here, the words *timira, vallabha* and *pūrvāśā* are uncompounded in relation to (the other) *timira* etc.; and, in relation to the preceding or succeeding words (*kṣuṇṇa, andha* etc.), each one of them is compounded; and they are placed in the end and beginning of the quarters. As all the defined features are seen here, this *lāṭa-anuprāsa* is called *avyavahita, vyasta-samasta, cakravāla*.

एतेन पादमध्येऽनुप्रासविन्यासाद् गर्भोऽपि व्याख्यातः। यथा -

समाधवा माधवदत्तदृष्टिः सकौतुका कौतुकमन्दिरे स्तात्।
सविभ्रमा विभ्रमदायिनी वः सपङ्कजा पङ्कजलोचना श्रीः॥ (२४६)

व्यवहितभेदेषु व्यस्तो यथा -

प्रकाशो यशसा देवः प्रकाशो महसा रविः।
दुःसहो विद्विषां स्वामी दुःसहस्तमसां च सः॥ (२४७)

तदेतन्नातिदुर्बोधमिति न व्याक्रियते॥

सोऽयमेकगुणो व्यस्तश्च लाटीयानुप्रासो व्यवहित इत्युच्यते।

[1]व्यस्त एवानेकगुणो यथा -

किंचिद् वच्मि न वच्मि वच्मि यदि वा किं वच्मि वच्मीदृशं
दृश्यन्ते न भवादृशेषु पतिषु[2] स्वेषामदोषे दमाः।
ते किं सन्ति न सन्ति सन्ति यदि वा के सन्ति सन्तीदृशाः
सर्वस्तेषु गुणैर्गृहीतहृदयो लोकः कुतो वर्तते॥ (२४८)

अत्र वच्मीति सन्तीत्येतयोरनेकगुणावृत्तिः॥

समस्त एकगुणो यथा -

चन्द्रानन चन्द्रदिनं मृगलोचन मृगशिरश्च नक्षत्रम्।
तिथिरतिथिप्रियदशमी परतस्त्वेकादशी प्रहरात्॥ (२४९)

नन्विह तिथिरित्यसमस्तम्। न केवलमसमस्तं भिन्नार्थतया लाटीयानुप्रासोऽपि न संगच्छते।

संगच्छते[1] [2]च केनचित् पदानुप्रासेन। न च लाटीयानुप्रासो वा नामानुप्रासो वा पदानुप्रासाद् भिद्यत इति॥

समस्तोऽनेकगुणो यथा -

Garbha, resulting from placing the *anuprāsa* in the middle of the quarter, has also been explained under this (*ubhaya* variety). For example:

May *Śrī* (*Lakṣmī*), holding the lotus and possessing lotus-eyes, be the one to grant you grace, as she stands decked with the marriage necklace, in the wedding hall, eager and trembling, beside *Mādhava* (*Viṣṇu*), and has *Mādhava's* gaze fixed on her. (246)

Among the varieties of *vyavahita*, *vyasta* is illustrated thus:

(My) Lord is resplendent with his fame, the sun is resplendent with his light. (My) Master is unbearable to his enemies, and he (the sun) is unbearable to darknesses. (247)

As this is not very difficult to comprehend, it is not being explained.

This *ekaguṇa* (being repeated once), *vyasta*, *lāṭa-anuprāsa* is called *vyavahita*.

The same *vyasta* variety, *anekaguṇa* (being repeated many times), is as in:

I have something to speak; I have nothing to speak; or if I do speak, what shall I speak? Speak thus I shall. With masters like you (ruling), as your subjects do no wrong, punishment is not to be seen. Are they really there? Or are they not there? If they are there, who are they? Are such (subjects) there? Everyone being drawn to them (such lords as you) by their virtues, how (else) can humanity conduct itself? (248)

Here, *vacmi* and *santi* have been repeated many times.

The *samasta, ekaguṇa* type is as in:

O moon-faced one! It is Monday. O deer-eyed one! Deer-head is the star. It is the tenth day of the lunar fortnight, kind to guests. After one *prahara* (3 hours) comes the eleventh (fasting) day. (249)

Objection - Here the word *tithi* is uncompounded. Not only is it uncompounded, it is also different in meaning (from *tithi* in *atithi*); hence *lāṭa-anuprāsa* is not brought about. (Answer -) It does come about through some word repetition. It is known that neither *lāṭa-anuprāsa* nor *nāma-anuprāsa* differs (much) from *pada-anuprāsa*.

The *samasta, anekaguṇa* type is as in:

ब्रह्माण्डच्छत्रदण्डः शतधृतिभुवनाम्भोरुहो नालदण्डः
क्षोणीनौकूपदण्डः क्षरदमरसरित्पट्टिका[1]केतुदण्डः।
ज्योतिश्चक्राक्षदण्डस्त्रिभुवनभवनस्तम्भ[2]दण्डोऽङ्घ्रिदण्डः
श्रेयस्त्रैविक्रमस्ते वितरतु विबुधद्वेषिणां कालदण्डः॥ (२५०)

अत्रानेकशो दण्ड इत्यस्यावृत्तिः॥

आभ्यां व्यस्तसमस्तभेदोऽपि व्याख्यातः। यथा -

दशरश्मिशतोपमद्युतिं यशसा दिक्षु दशस्वपि श्रुतम्।
दशपूर्वरथं यमाख्यया दशकण्ठारिगुरुं विदुर्बुधाः॥ (२५१)

अत्रानेकधा दशशब्द आवर्तते॥

अव्यवहितेऽपि द्वैगुण्यादेर्न विरोधः। यथा -

वस्त्रायन्ते नदीनां सितकुसुमधराः [शक्रसंकाश काशाः][1]
काशाभा भान्ति तासां नवपुलिनचराः [श्रीनदीहंस हंसाः]।
हंसाभाम्भोदमुक्तः क्षरदमल[2]रुचिर्मेदिनी[चन्द्र चन्द्र]-
श्चन्द्राङ्कः शारदस्ते जयकृदुपनतो विद्विषां [काल कालः]॥ (२५२)

व्यवहिताव्यवहितभेदेऽपि दृश्यते। यथा -

धनैर्दुष्कुलीनाः कुलीनाः क्रियन्ते
धनैरेव पापान्नरा निस्तरन्ति।
धनेभ्यो हि कश्चित् सुहृन्नास्ति लोके
धनान्यर्जयध्वं धनान्यर्जयध्वम्॥ (२५३)

योऽपि चार्धाभ्यासः सोऽपि व्यवहिताव्यवहितभेद एव। यथा -

यैस्त्वं साक्षात्कृतो नाथ तेषां कामेषु को ग्रहः।
यैस्त्वं साक्षात्कृतो नाथ तेषां कामेषु को ग्रहः॥ (२५४)

अत्र पादापेक्षया व्यवहितत्वमर्धापेक्षया पुनरव्वयवहितत्वं भवति॥

The rod of the universe-umbrella, the strong stalk of the lotus-residence of *Brahmā*, the mooring-post of the earth-vessel, the staff holding the silken banner of the flowing divine river, the axle rod for the wheel of stars, the pillar of the three-world mansion, the measuring-pole foot (of *Viṣṇu*), which took three great strides (covering the three worlds), the death-staff for the enemies of the gods - may that grant you eminence. (250)

Here the word *daṇḍa* has been repeated many times.

By these two the *vyasta-samasta* variety too is explained. For example:

Possessor of splendour equal to that of the sun (lit. the thousand rayed one), known in all the ten directions with fame, the father of the adversary (*Rāma*) of the ten-headed (*Rāvaṇa*)- him the learned know by the name *Daśaratha* (lit. *ratha* preceded by *daśa*). (251)

Here the word '*daśa*' is repeated many times.

Even in the *avyavahita* type, repetition occurring twice etc. is not barred. For example:

Indra-like (Lord)! The *kāśa* reeds bearing white flowers are veiling the rivers. Swan of the river of Fortune! The swans, newly stepping along their banks, are shining with the brightness of the *kāśa*. Moon on earth! Emerging from the swan-white clouds, the moon is shedding its clear light. Death of foes! The autumn time, distinguished by the moon, has arrived, to accomplish your victory. (252)

In the *vyavahita-avyavahita* variety also (repetition several trimes) is seen. For example:

By wealth the low-born are made noble-born; by wealth alone, people cross their sins; there is no greater friend than wealth in this world; so amass wealth, amass wealth. (253)

The repetition of a half verse too is a variety of *vyavahita-avyavahita*. For example:

Lord! Those who have seen you wth their own eyes, what attachment can they have in desires? Those who have not seen you with their own eyes, what attachment, then, can they have in desires? (254)

Here, considering the quarters, there is break, but considering the entire half verses, there is continuity.

द्विभागाभ्यासस्तु व्यवहित एव स्वदते। यथा -

श्रद्धायत्नौ यदि स्यातां मेधया किं प्रयोजनम्।
तावुभौ यदि न स्यातां मेधया किं प्रयोजनम्॥ (२५५)

पादाभ्यासः[1] पुनरव्यवहितो व्यवहितश्च दृश्यते। तयोरव्यवहितो यथा -

सन्तः शृणुध्वं हृदये निदध्वमुत्क्षिप्य बाहू परिरारटीमि।
न सुभ्रुवां तुल्यमिहास्ति रम्यं न सुभ्रुवां तुल्यमिहास्ति रम्यम्॥ (२५६)

व्यवहितो यथा -

मुखेन लक्ष्मीर्जयति फुल्लपङ्कजचारुणा।
दक्षिणेन करेणापि फुल्लपङ्कजचारुणा॥ (२५७)

इवाद्यावृत्तयोऽपि चात्रैव द्रष्टव्याः। यथा -

लीनेव प्रतिबिम्बितेव [1]लिखितेवोत्कीर्णरूपेव च
प्रत्युप्तेव च वज्रलेपघटितेवान्तर्निखातेव च।
सा नश्चेतसि कीलितेव विशिखैश्चेतोभुवः पञ्चभि-
श्चिन्तासंततितन्तुजालनिबिडस्यूतेव लग्ना प्रिया॥ (२५८)

यमकानां हि यावन्त्यो वर्ण्यन्ते भेदभक्तयः।
अनुप्रासस्य लाटानां भिदास्तावन्त्य एव हि॥ १०३॥

उपमादिवियुक्तापि राजते काव्यपद्धतिः।
यद्यनुप्रासलेशोऽपि हन्त तत्र निवेश्यते॥ १०४॥

कुण्डलादिवियुक्तापि कान्ता किमपि शोभते।
कुङ्कुमेनाङ्गरागश्चेत् सर्वाङ्गीणः प्रयुज्यते॥ १०५॥

श्रुतिवर्णानुप्रासावेकविधौ कुन्तलेषु गौडेषु।
पदयोर्निरनुप्रासो द्वेधा त्रेधा च लाटेषु॥ १०६॥

The two-part repetition (i.e., single repetition of quarter ?) appeals only in the *vyavahita* form. For example:

If faith and effort are there, what is the use of intelligence? If both are not there, what is the use of intelligence? (255)

Repetition of the quarter is seen, both in *avyavahita* and *vyavahita* forms. Of the two, *avyavahita* is as in:

O noble ones! Hear this and retain it in the heart. I raise my arms and shout again and again. In this world there is no beauty comparable with fair-browed women. In this world there is no beauty comparable with fair-browed women. (256)

Vyavahita is as in:

Lakṣmī conquers with her face, beautiful as an open lotus, and with her right hand, beautiful with an open lotus. (257)

The repetitions of *iva* etc. too can be seen here. For example:

That beloved (*Mālatī*) is in my (*Mādhava's*) heart, as if merged, as if mirrored, as if sketched, as if etched, as if implanted, as if stuck with a smear of glue, as if dug in, as if nailed down with the five arrows of *Madana* (lit. Mind-born), as if woven in with the warp and woof of thought sequences (about her). (258)

103. As many varieties and sub-varieties as are described for *yamakam*, the *lāṭa-anuprāsa* too possesses.

104. Composition of poetry, even when devoid of *upamā* (simile) etc., sparkles, if a trace of *anuprāsa* is included.

105. The fair woman, even without earrings and other ornaments, somehow looks beautiful, if anointed in all the limbs by vermilion.

106. Among the *Kuntala* and *Gauḍa* poets, the *śruti-anuprāsa* and the *varṇa-anuprāsa* are used in one way. [Whole words are not involved in *anuprāsa*.] Among the *Lāṭa* poets, the preferred *anuprāsa*, employing two words, involves two or three manners of repetition.

१६. षड्विधं चित्रम्

वर्णस्थानस्वराकारगतिबन्धान् प्रतीह यः।
नियमस्तद्बुधैः षोढा चित्रमित्यभिधीयते॥ १०७॥

(१) व्यञ्जनचित्रम्

वर्णशब्देन चात्र स्वराणां पृथङ्निर्देशाद् व्यञ्जनान्येव प्रगृह्यन्ते।

तत्र वर्णचित्रेषु चतुर्व्यञ्जनं यथा -

जजौजोजाजिजिज्जाजी तं ततोऽतिततातितुत्।
भाभोऽभीभाभिभूभाभूरारारिररिरीररः॥ (२५९)

त्रिव्यञ्जनं यथा -

देवानां नन्दनो देवो नोदनो वेदनिन्दिनाम्।
दिवं दुदाव नादेन दाने दानवनन्दिनः॥ (२६०)

द्विव्यञ्जनं यथा -

भूरिभिर्भारिभिर्भीरोर्भूभारैरभिरेभिरे।
भेरीरेभिभिरभ्राभैरभीरुभिरिभैरिभाः॥ (२६१)

एकव्यञ्जनं यथा -

न नोननुन्नो नुन्नोनो नाना नानानना ननु।
नुन्नोऽनुन्नो ननुन्ननेनो नानेना नुन्ननुन्ननुत्॥ (२६२)

क्रमस्थसर्वव्यञ्जनं यथा -

16. *Citram* of Six Kinds

107. Here (in poetry), the restriction (artificially) governing letter (consonant), place of utterance, vowel, form, flow, and composition, is termed the sixfold *citram*, by the learned.

(1) *Vyañjana-citram*

Since the vowels have been mentioned separately, here, the word *varṇa* should be taken to mean consonants. In *varṇacitram*, composing with four consonants is as in:

Thereupon, *Balabhadra*, the victor of battles fought with warriors of valour and might, who put skilled and fierce fighters in trouble, who shone like the stars, who could defeat fearless elephants, climbed the chariot and raced towards him, ready for combat. (259)

Composing with three consonants is as in:

The God (*Narasimha*), the delighter of the gods, the punisher of *Veda* scorners, shook the heavens with his roar when he tore apart the demon *Hiraṇyakaśipu* (lit. delighter of the demons). (260)

Composing with two consonants is as in:

The heavily loaded, terrible, fearless elephants resembling black clouds, who were weighing the earth down, and rumbling like huge drums, charged at their foe elephants. (261)

Composing with a single consonant is as in:

O you attendants with various faces! This is not a man of mean thought. This is a god beyond man, who destroys all evil from its root. It seems he has a master too. He is hit by missiles but does not seem to be hit. To torment a person who is already extremely tormented by pain is sinful. This man is free from that sin. (262)

Composing with all the consonants in their order of enumeration is as in:

कः खगौघाङ्चिच्छौजा झाञ्ञोऽटौठीडडण्ढणः।
तथोदधीन् पफर्बाभीर्मयोऽरिल्वाशिषां सहः॥ (२६३)

छन्दोऽक्षरव्यञ्जनं यथा -

सरत्सुरारातिभयाय जाग्रतो
[1]जगत्यलं स्तोतृजनस्य ज़ायताम्।
स्मितं स्मरारेर्गिरिजास्यनीरजे
समेतनेत्रत्रितयस्य भूतये॥ (२६४)

षड्जादिस्वरव्यञ्जनं यथा -

सा ममारिधमनी निधानिनी
सामधाम धनिधामसाधिनी।
मानिनी सगरिमाऽपपापपा
सापगा समसमागमाऽसमा॥ (२६५)

मुरजाक्षरव्यञ्जनं यथा -

खरगरकालितकण्ठं मथितगदं मकरकेतुमरणकरम्।
तडिदिति रुरुमुण्डहरं हरमन्तरहं दधे घोरम्॥ (२६६)

(२) स्थानचित्रम्

चतुःस्थानचित्रेषु निष्कण्ठ्यं यथा -

भूरिभूतिं पृथुप्रीतिमुरुमूर्तिं पुरुस्थितिम्।
विरिञ्चिं सूचिरुचिधीः शुचिभिर्नुतिभिर्धिनु॥ (२६७)

निस्तालव्यं यथा -

Who is he that collects the birds together, whose vigour does not destroy discrimination, the expert who can consume the foe's power, the master restraining warriors as they move about in the battlefield, who is steady, and who, being fearless, filled these oceans? He indeed is *Maya* (the demons' martial expert), who is capable of blessing (the army) to destroy the enemies. (263)

Composing with consonants which indicate (the syllable groups making up a) metre is as in:

The smile of *Śiva* (lit. enemy of *Smara*), who keeps awake to instil fear in the advancing enemies of the gods, and all three eyes of whom are fixed on the face-lotus of *Pārvatī* ‹*Girijā*› - may that smile be for the prosperity of his worshippers in this world. (264)

Composing with consonants which indicate *ṣadja* etc. (notes in music, *sa, ri, ga...*) is as in:

That matchless companion of *Viṣṇu* (*Lakṣmī*) who is endowed with (the nine) treasures, who is the abode of peace, who creates the splendour of the wealthy, who is worthy of worship, who is full of majesty, who protects the sinless, who is fluctuating in her favour like the course of a river, is the destroyer of my enemies. (265)

Composing with consonants expressing drum sounds is as in:

I bear the fierce *Hara* (*Śiva*) in my heart - whose throat is darkened by venomous poison, who destroys sorrow, who caused the death of *Madana* (lit. Fish-bannered), who seized the head of the *ruru* deer, taking it for lightning. (266)

(2) *Sthāna-citram*

Among *citram* compositions with letters from four places of utterance, the one without gutturals is as in:

You who have indicated your taste and mind, with your pure praises, please that *Viriñci* (*Brahmā*) whose power is great, whose love extends over all, whose form is immense and who pervades everything. (267)

Citram without palatals is as in:

स्फुरत्कुण्डलरत्नौघमघवद्धनुकर्बुरः।
मेघनादोऽथ सङ्ग्रामे प्रावृट्कालवदाबभौ॥ (२६८)

निर्दन्त्यं यथा -

पाप्मापहारी रणकर्मशौण्डश्चण्डीशमिश्रो मम चक्रपाणिः।
भूयाच्छ्रियापश्रमयेक्ष्यमाणो मोक्षाय मुख्यामरपूगपूज्यः॥ (२६९)

निरौष्ठ्यं यथा -

नयनानन्दजनने नक्षत्रगणशालिनि।
अघने गगने दृष्टिरङ्गने दीयतां सकृत्॥ (२७०)

निर्मूर्धन्यं यथा -

शलभा इव धावन्तः सायकास्तस्य भूभुजः।
निपेतुः सायकच्छिन्नास्तेन संयुगसीमनि॥ (२७१)

त्रिस्थानचित्रेषु निरौष्ठ्यदन्त्यं यथा -

जीयाज्जगज्ज्येष्ठगरिष्ठचार-
श्चक्रार्चिषा कृष्णकडारकायः।
हरिर्हिरण्याक्षशरीरहारी
खगेशगः श्रीश्रयणीयशय्यः॥ (२७२)

निरौष्ठ्यमूर्धन्यं यथा -

अलिनीलालकलतं कं न हन्ति घनस्तनि।
आननं नलिनच्छायं नयनं शशिकान्ति ते॥ (२७३)

द्विस्थानचित्रेषु दन्त्यकण्ठ्यैर्यथा -

अनङ्गलङ्घनालग्ननानातङ्का सदङ्गना।
सदानघ सदानन्द नताङ्गीसङ्गसंगत[1]॥ (२७४)

एकस्थानचित्रेषु कण्ठ्यैर्यथा -

Many-coloured with the rainbow gleam of his gem-studded earrings, *Meghanāda* dazzled in the war like the rainy season. (268)

Citram without dentals is as in:

May that Wheel-handed (*Viṣṇu*) who is the remover of sins, who is skilful in the actions of war, who has become one with *Śiva* (lit. Lord of Caṇḍī), who is being watched untiringly by *Lakṣmī*, and who is worshipped by the chief gods, be my Liberator. (269)

Citram with no labials is as in:

O beautiful woman! Do turn your glance once to that star-studded sky, clear of clouds, which delights the eyes. (270)

That without cerebrals is as in:

The arrows of that king which flew like fire-flies, were struck by his arrows and fell at the border of the battlefield. (271)

Among *citram* compositions with letters from three places of utterance, one without labials and dentals is as in:

Victory be to *Viṣṇu*, whose immense stride is as wide as the world, whose body glints blue and gold with the brilliance of his wheel, who is the destroyer of *Hiraṇyākṣa's* body, who travels on the king of birds (*Garuḍa*), and who is the resting place of *Lakṣmī* ‹Śrī›. (272)

That without labials and cerebrals is as in:

O heavy-breasted one! Whom does not your face kill - bright as the moon, with long braids of bee-dark curls, and eyes possessing the beauty of lotuses? (273)

Among two-place *citrams*, composition with dental-guttural letters is as in:

Sir! Ever blameless! Ever happy! (Delighting) in the company of a beautiful woman! That noble lady, overcome by Love, is suffering many kinds of pain. (So have pity on her.) (274)

Among one-place *citrams*, composition with gutturals is as in:

अगा गां गाङ्गकाकाङ्कगाहकाघककाकहा।
अहाहाङ्गखगाङ्का[1]गकङ्कागखगकाकक॥ (२७५)

(३) स्वरचित्रम्

स्वरचित्रेषु ह्रस्वैकस्वरं यथा -

उरुगुं द्युगुरुं युग्सु चुक्रुशुस्तुष्टुवुः पुरु।
लुलुभुः पुपुषुर्मुत्सु मुमुहुर्नु मुहुर्मुहुः॥ (२७६)

दीर्घैकस्वरं यथा -

वैधैरैनैरैशैरैन्द्रैरजैरैलैर्जैनैः सैद्धैः।
मैत्रैर्नैकैर्धैर्यैर्वैरैर्दैः स्वैः स्वैरैर्दैवैस्तैस्तैः॥ (२७७)

ह्रस्वद्विस्वरं यथा -

क्षितिस्थितिमितिक्षिप्तिविधिविन्निधिसिद्धिलिट्।
मम त्र्यक्ष नमद्दक्ष हर स्मरहर स्मर॥ (२७८)

दीर्घद्विस्वरं यथा -

श्रीदीप्ती ह्रीकीर्ती धीनीती गीःप्रीती।
एधेते द्वे द्वे ते ये नेमे देवेशे॥ (२७९)

त्रिस्वरेषु ह्रस्वत्रिस्वरं यथा -

क्षितिविजितिस्थितिविहितिव्रतरतयः परगतयः।
उरु रुरुधुर्गुरु दुधुवुः स्वमरिकुलं युधि कुरवः॥ (२८०)

चतुःस्वरेषु दीर्घस्वरं यथा -

आम्नायानामाहान्त्या वाग्गीतीरीतीः प्रीतीर्भीतीः।
भोगो रोगो मोदो मोहो ध्येये वेच्छेत् क्षेमे देशे॥ (२८१)

May you go to heaven - you who drown your crow-mean sins by plunging into the lap of the winding *Gaṅgā*, whose symbol is the *Garuḍa* moving in the sky with faultless parts, and whose departure is wished well by the flightless *kaṅka* birds living on the *Meru* mountain. (275)

(3) *Svara-citram*

Among *citram* compositions with vowels, the type using one short vowel alone is as in:

(For victory in) wars they (the gods) appealed to the celestial teacher of great learning, and pleased him in many ways. For, in times of joy they indulged themselves and thrived, losing their senses time and again. (276)

With one long vowel it is as in:

(May I become) properly and fully blessed with the renowned forbearance and the varied endowments of *Brahmā*, *Viṣṇu*, *Śiva*, *Indra*, *Madana*, the Earth, *Buddha*, the *siddhas*, the Sun, *Kubera* and other gods. (277)

With two short vowels it is as in:

O Three-eyed (*Śiva*)! You who know the way to protect, control and destroy the earth, who has fully acquired (lit. lapped up) the (nine) treasures and the (eight) perfections, who made *Dakṣa* bend down, who vanquished *Madana* - remember me too. (278)

With two long vowels it is as in:

Wealth and enlightenment, modesty and fame, intellect and wisdom, knowledge and contentment, which grow in pairs in you, are not to be found in the lord of the gods. (279)

Among *citrams* with three vowels, the one with three short vowels is as in:

The *Kuru* descendants (i.e. the *Pāṇḍavas*) possessing noble aims, whose one attachment was to their vow to conquer, protect and rule the earth (lost), surrounded the vast enemy clan in the war and shook it down. (280)

In *citram* with four vowels, the one with long vowels is as in:

The final wisdom of *Vedas* states that music is calamity, love is fear, enjoyment is disease, and happiness is illusion. Desire should be fixed in areas of (ultimate) welfare, which are worthy of contemplation. (281)

प्रतिव्यञ्जनविन्यस्तस्वरं यथा -

तापेनोग्रोऽस्तु देहे नो हेये विल्लोभिनिन्दिना।
जायाग्रे हि गुणिप्रेष्ठा[१] हितोऽक्षेपोऽमृतोक्षिणि॥ (२८२)

तदेवापास्तसमस्तस्वरं यथा -

तपन ग्रस्तदहन हयवल्लभनन्दन।
जय ग्रहगणप्रष्ठ हतक्षप[१] मतक्षण॥ (२८३)

(४) आकारचित्रम्

आकारचित्रेष्वष्टदलं यथा -

याश्रिता पावनतया यातनच्छिदनीचया।
याचनीया धिया मायायामायासं स्तुता श्रिया॥ (२८४)

अत्र -

कर्णिकायां न्यसेदेकं द्वे द्वे दिक्षु विदिक्षु च।
प्रवेशनिर्गमौ दिक्षु कुर्यादष्टदलाम्बुजे॥ १०८॥

द्वितीयमष्टदलं यथा -

[१]चरस्फारवरक्षार वरकार गरज्वर।
चलस्फाल वलक्षालवल कालगलज्वल॥ (२८५)

अष्टधा कर्णिकावर्णः पत्रेष्वष्टौ तथापरे।
तेषां संधिषु चाप्यष्टावष्ट[१]पत्रसरोरुहे॥ १०९॥

तृतीयमष्टपत्रं यथा -

न शशीशनवे भावे नमत्काम नतव्रत।
नमामि माननमन[१] ननु त्वानुनयं नयम्॥ (२८६)

That with vowel attached to every consonant is as in:

Let our body be inflamed with the fire which contemns seekers of things which should be thrown away. When the wife is pouring nectar, not delaying (going to war) is the good which is dearest to the man of character. (282)

The same without joined (/with simple, short) vowels is as in:

O Sun! Engulfer of Fire! Father of *Hayavallabha*! Leader of the company of planets! Remover of night! Sanctioner of festivals! Triumph! (283)

(4) *Ākāra-citram*

Among *ākāracitrams* (*citrams* arranged in visual patterns) the *aṣṭadala* (eight petalled lotus) variety is as in:

She (the goddess (of learning) who is the abode of purity, who is praised by the goddess of wealth - the aspiring mind must pray to her for the cessation of delusion that will destroy all suffering. (284)

Here:

108. In the eight petalled lotus, one letter should be placed in the inner whorl, two each in all the main directions and in all the sub-directions; entry and exit should be allowed in only the main directions.

The second eight-petal form is as follows:

Wide wanderer! Granter of boons! Scatterer of goods! Fevered with the (*Kālakūṭa*) poison! Stepping and quivering (in dance)! White formed! Full of power! Dark-throated one (*Śiva*)! Blaze. (285)

109. The letter in the inner whorl comes eight times, and after that, the eight letters on the petals. Eight letters are in the intersections of those (petals) in this lotus of eight petals.

The third eight-petalled one is as in:

Lord, bender of desire, sanctum of vows, curbing the rise of all foes! With the new moon in the mood (of devotion), shall I not salute you? Indeed I salute you with this prayer. (286)

अत्र -

प्राक्कर्णिकां पुनः पर्णं पर्णाग्रं पर्णकर्णिके।
प्रतिपर्णं[१] व्रजेद्धीमानिह त्वष्टदलाम्बुजे॥ ११०॥

एवं चतुष्पत्रषोडशपत्रे अपि द्रष्टव्ये।

तयोश्चतुष्पत्रं यथा -

सासवा त्वा सुमनसा सा नता [१] पीवरोरसा।
सारधामैति[२] सहसा साहसर्धं सुवाससा॥ (२८७)

कर्णिकातो नयेदूर्ध्वं पत्राकाराक्षरावलीम्।
प्रवेशयेत्कर्णिकायां पद्ममेतच्चतुर्दलम्॥ १११॥

षोडशपत्रं यथा -

नमस्ते महिमप्रेम नमस्यामतिमद्दम।
क्षामसोम नमत्काम धामभीम समक्षम॥ (२८८)

गोमूत्रिकाक्रमेण स्युर्वर्णाः सर्वे समाः समाः।
मध्ये मवर्णविन्यासात्पद्मोऽयं षोडशच्छदः॥ ११२॥

अष्टपत्रमेव कविनामाङ्कं यथा -

रातावद्याधिराज्या विसररसविद् व्याजवाक् क्ष्मापकारा
राका पक्ष्माभशेषा नयननयनस्वा [१]खया स्तव्यमारा।
रामा व्यस्तस्थिरत्वा तुहिननहितुः श्रीः करक्षारधारा
राधा रक्षास्तु मह्यं शिवममवशिव्यालविद्यावतारा॥ (२८९)

Here -

110. The intelligent person, in this eight-petalled lotus, should first start with the inner whorl, then go to the petal and from there to the tip of the petal; and again return via the petal to the inner whorl; this pattern should be followed for every petal.

Similarly one can see four-petalled and sixteen-petalled compositions also.

Of the two, the four-petalled one is as in:

Admirer of pluck! Having drunk wine, with a happy heart, weighed down by her heavy bosom, full of sparkle, with a smile, in bright attire, she (your beloved) is approaching you. (287)

111. From the inner whorl, the string of letters should be read upwards, then around the shape of the petal down to the inner whorl, (and then again upwards to the next petal) in this four-petalled lotus.

The sixteen-petalled one is as in:

O *Śiva*, lover of glory, worthy of worship, crusher of the mindless, bearer of the slight moon, destroyer of desire, terrible in might, with equal compassion for all! Salutations to you. (288)

112. Following the *gomūtrikā* pattern, each letter should be related to the *ma*. *Ma* being placed at the centre, this is the sixteen-petalled lotus.

The eight-petalled one, in which the name of the poet is inscribed, is as in:

Let that (goddess) *Rādhā*, the Speech which is illusion, be my protector - she who gives us faulty kingdoms, who gives us the emotion of valour that grants a unique type of mobility, who, by establishing worldly contacts, does harm to us, who is like a full moon, who has the serpent *Śēṣa* clinging to her body, for whom the wisdom-eye alone is the soul, who herself considers *Madana* fit to be worshipped, who is attractive, who can destroy stability, who is the creative power of *Śiva* who binds the moon in his matted hair; who is verily the edge of the sword for those demons who destroy the givers of happiness, and who exhibits her 'snake knowledge' even to those self-controlled ones who cut off their possessiveness towards even *Śiva*. (289)

निविष्टाष्टदलन्यासमिदं पादार्धभक्तिभिः।
अस्पृष्टकर्णिकं कोणैः कविनामाङ्कमम्बुजम्॥ ११३॥

तत्राङ्कः - 'राजशेखरकमल'। एतेन चक्रमपि व्याख्यातम्॥

चक्रं यथा -

[1]सत्त्वं मानविशिष्टमाजिरभसादालम्ब्य भव्यः पुरो
लब्धाघक्षयशुद्धिरुद्धुर[2]तरश्रीवत्सभूमिर्मुदा।
मुक्त्वा काममपास्तभीः परमृगव्याधः स नादं हरे-
रेकौघैः समकालमभ्रमुदयी रोपैस्तदा तस्तरे॥ (२९०)

पुरः पुरो लिखेत् पादानत्र त्रीन् षडरीकृतान्।
तुर्यं तु भ्रमयेन्नेमौ नामाङ्कश्चक्रसंविधिः॥ ११४॥

अत्राङ्कः - 'माघकाव्यमिदं शिशुपालवधः'॥

एवं चतुरङ्कमपि यथा -

शुद्धं बद्धसुरास्थिसारविषम त्वं[1] रुग्जयातिस्थिर
भ्रष्टोद्धर्मरजःपदं गवि गवाक्षीणेन चञ्चद्भ्रुवा।
तथ्यं चिन्तितगुप्तिरस्तविधिदिग्भद्रं[2] न वक्रं शुचा-
चारोऽप्रांशुरदभ्रमुग्र तनु मे रम्यो भवानीरुचा॥ (२९१)

अत्राङ्कः - 'शुभ्रतरवाचा बद्धचितिचक्र राजगुरुणेदं सादरमवादि'॥

(५) गतिचित्रम्

गतिचित्रेषु गतप्रत्यागतं यथा -

113. Taking half of every quarter, the letters are placed in each of the eight petals, the inner whorl untouched, (touched in every other turn); and by the letters on the tips of the petals, the name of the poet gets inscribed in this lotus.

There the inscription is - *rājaśekharakamala.* By this the *cakra* formation too has been explained.

Cakra is as follows:

In the battle-front, (*Kṛṣṇa*), the exalted, pure destroyer of sins, of auspicious form, his lofty chest marked with the *śrīvatsa*, relying on his prowess and the pride kindled by the excitement of war, having completely given up fear, producing the roar of a lion with great delight, a hunter to the enemy deer, releasing a volley of arrows all at once, covered that sky completely. (290)

114. Here three quarters (each halved) have to be written further and further from the centre to make the six axles (of the wheel). The fourth has to go all around the rim. This is the rule for the formation of *cakra* with the name inscribed in it.

Here the inscription is *māghakāvyamidaṃ śiśupālavadhaḥ* (This is *Māgha's* poem *Śiśupālavadha*).

Similarly the one with four inscriptions is as in:

O *Śiva*! Awesome with the skulls of gods strung around you, firm with ills conquered, accompanied by the strong joyful bull, concerned about those in your care, beautiful, charming with the grace of *Pārvatī* (who shares your body), at a lofty height! In (my) speech truly spread purity; subdue passion that conflicts with righteousness; make it truthful, free of Fate and the gods, not bent by sorrow, and full of goodness. (291)

Here the inscription is *śubhrataravācā baddhaciticakram rājaguruṇedam sādaramavādi.* (In pure words, in the wheel formation, by the king's preceptor, this was reverentially spoken.)

(5) *Gati-citram*

Among *gaticitrams* (based on movement), *gatapratyāgata* (back and forth) is as follows:

वारणागगभीरा सा साराभीगगणारवा।
कारितारिवधा सेना नासेधावरितारिका॥ (२९२)

अत्रायुक्पादयोर्गतिः, युक्पादयोः प्रत्यागतिः॥

तदक्षरगतं यथा -

निशितासिरतोऽभीको न्येजतेऽमरणा रुचा।
चारुणा रमते जन्ये को भीतो रसिताशिनि॥ (२९३)

अत्र [1]गतप्रत्यागताभ्यां स एव श्लोकः॥

श्लोकान्तरं यथा -

वाहनाजनि मानासे साराजावनमा ततः।
मत्तसारगराजेभे भारीहावज्जनध्वनि॥ (२९४)

अत्र प्रातिलोम्येनापरः श्लोको भवति। यथा -

निध्वनज्जवहारीभा भेजे रागरसात्तमः।
ततमानवजारासा सेना मानिजनाहवा॥ (२९५)

भाषान्तरगतं यथा -

इह रे बहला लासे बाला राहुमलीमसा।
सालका रसलीला सा तुङ्गालालि कलारत॥ (२९६)

अत्र प्रातिलोम्येनापरः प्राकृतश्लोको भवति। यथा -

तरला कलिला गातुं सालालीसरकालसा।
सामली महुरालावा सेलाला हव रेहइ॥ (२९७)

तदर्थानुगतं यथा -

That army is impassable because of its elephant mounts; it is mighty and resounds with the terrifying roars of its soldiers; it has killed many an enemy host; it cannot be easily resisted; and it has selected the next enemy. (292)

Here, in the odd lines of the verse there is forward movement, and in the even lines, there is backward movement [of the same letters].

The *akṣaragata* type is as follows:

O immortals! The lover of the sword-blade who is fearless does not tremble at the sight of might. Which frightened one can delight in the beauty (of combat) in the battle which is resounding with flesh-devouring demons? (293)

Here, in the forward as well as in the backward movement, the verse is the same.

Ślokāntara is as follows:

After that the army remained unbending in the great battle based on pride, in which intoxicated royal elephants moved around with great force, and the soldiers carrying war things with effort were raising loud cries. (294)

Here, from the reverse movement, we get another verse:

The army full of thundering elephants which moved with speed, roaring men spread far and wide, and proud warriors engaged in single combat, became charged with fury, from the desire to capture the (enemy's) kingdom. (295)

Bhāṣāntaragata is as follows:

O lover of the arts! That girl who dances the delicate dance with abandon, who is dark as *Rāhu*, has curly long tresses, charming, playful manners and noble mien, has been reared (by you). (296)

Here, by the reverse movement, another verse in *Prākṛta* comes about:

O lover! Skilled in arts, singing with ease, drowsy with the honey of *sāla* trees, dusky, of sweet speech, that superior woman, who can adorn (you), is radiant. (297)

The *arthānugata* is as follows:

विदिते दिवि केऽनीके तं यान्तं[१] निजिताजिनि।
विगदं गवि रोद्धारो योद्धा यो नतिमेति न॥ (२९८)

अत्र प्रातिलोम्येन स एव पदार्थः॥

तुरङ्गपदं[१] यथा -

बाला सुकालवाला का[२] कान्तिलालकलालिता।
सस्वा सुतवती सारा दर्पिका व्रतगर्धित[३]॥ (२९९)

क्रमात् पादचतुष्केऽस्य पङ्क्तिशः परिलेखिते।
तुरङ्गपदपातेन श्लोकोऽन्य उपजायते॥ ११५॥

यथा -

बाला ललिततीव्रस्वा सुकला रागतर्पिका[१]।
सुदन्तिका [१]वर्धितावासा काला तललासका॥ (३००)

आहुरर्धभ्रमं नाम श्लोकार्धभ्रमणं यदि।
तदिष्टं[१] सर्वतोभद्रं सर्वतो भ्रमणं यदि॥ ११६॥

तयोरर्धभ्रमं यथा -

ससत्वरतिदे नित्यं सदरामर्षनाशिनि।
त्वराधिककसत्रादे रमकत्वमकर्षति॥ (३०१)

सर्वतोभद्रं यथा -

देवाकानिनि कावादे वाहिकास्वस्वकाहि वा।
काकारेभभरेऽकाका निस्वभव्यव्यभस्वनि॥ (३०२)

(६) बन्धचित्रम्

बन्धचित्रेषु[१] द्विचतुष्कचक्रबन्धो यथा -

Renowned in the heavens, free of any illness, as he (*Hari*) goes to war, who on earth can resist him, (even) in the army which has won many wars? Which soldier can remain unbending? (298)

Here, in the reverse movement, the meaning of the words remains the same.

Turaṅgapada is as follows:

(Friend says to the hero-)

You who long to practise chastity! That young lass with beautiful, black tresses has her charm heightened by her curly sidelocks. She has come with her all and is with child. She is a noble one, full of pride. (So accept her). (299)

115. When the four quarters of this verse are written one below another in lines, by following the pattern of a horse's steps, another verse emerges.

This lass is graceful and full of feeling; she is accomplished in the arts; she can satisfy in love; she has attractive teeth; she fills all places with her presence; she is dark; and she surpasses all dancers. (She is a fit consort for you.) (300)

116. The *citra-kāvya* is called *ardhabhrama* if the verse has made a movement of a half-circle. That *kāvya* is called *sarvatobhadra*, if there is a full-circle movement.

Of the two, *ardhabhrama* is as follows:

(On the battlefield) which ever delights spirited warriors and kills the anger of fearful ones, which is pervaded by shouts of enthusiasm, the lure of battle is increasing. (301)

Sarvatobhadra is as follows:

O placid ones (cowards)! On the battlefield, even the gods get enthused, verbal clashes are few, even the carriers of war equipment work hard; it is full of ichor-streaming elephants; and it shines with both spiritless and lofty (warriors). (302)

(6) *Bandha-citram*

Among *bandhacitrams*, *dvicatuṣkacakrabandha* is as in:

जयदेव [३]नतेन्द्रादे लम्बोदर विनायक।
जगदेधन चन्द्राभालङ्विदन्तविभायते॥ (३०३)

इह शिखरसंधिमालां बिभृयादर्धं समाश्रितैर्वर्णैः।
द्विचतुष्कं चक्रबन्धे नेमिविधौ चापरं भ्रमयेत्॥ ११७॥

द्विशृङ्गाटकबन्धो यथा -

करासङ्ग वशेशं खगौरव स्य कलारसम्।
संधाय वलयां शङ्कामगौरीं मे वनात्मक॥ (३०४)

शृङ्गाद् ग्रन्थि पुनः शृङ्गं ग्रन्थेः शृङ्गं व्रजेदिति।
द्विशृङ्गाटकबन्धेऽस्मिन्नेमिः शेषाक्षरैर्भवेत्॥ ११८॥

अत्राङ्कः - 'राजशेखरस्य'॥

[१]विविडितिबन्धो यथा -

सा सती जयतादत्र सरन्ती यमितात्रसा।
सारं परं स च जयी शमितास्यन्दनेनसा॥ (३०५)

शिखरादन्यतमस्मात्[१] प्रतिपर्व भ्रमति रेखयाद्यर्धम्।
नेमौ तदितरदर्धं [२] विविडितिचक्राभिधे बन्धे॥ ११९॥

शरयन्त्रबन्धो यथा -

नमस्ते जगतां गात्र सदानवकुलक्षय।
समस्तेऽज सतां नात्र मुदामवन लक्षय॥ (३०६)

चतुर्ष्वपि च पादेषु पङ्क्तिशो लिखितेष्विह।
आदेरादेस्तुरङ्गस्य पादैः पादः समाप्यते॥ १२०॥

Lord (*Gaṇeśa*)! Victory to you, saluted by *Indra* and others, possessed of the hanging belly, superior leader, world improver, spreading the glow of your tusk which surpasses the lustre of the moon. (303)

117. Here, in this *dvicatuṣkacakrabandha* (two crosses intersecting within a circle), the letters of the first half of the verse must form a chain going from an end to the meeting point (and to the adjacent end and back to the meeting point, and so on). And the other half should be wound (back and forth) to form the rim.

Dviśṛṅgāṭaka-bandha is as follows:

O (Moon,) holding together your rays! Pride of the sky! Formed of water! Command *Śiva* and claim your digit with love (and become full) and drive my dark anxiety away. (304)

118. In this *dviśṛṅgāṭaka* composition (with two intersecting triangles), the positioning of letters starts from a tip, then goes to a point of intersection, thence to the (next) tip and to the next intersection, and so on. The remaining letters are used to form the rim (of the circle around them).

Here the inscription is *rājaśekharasya.*

Viviḍitibandha is as follows:

May that *Satī* (*Pārvatī*) be victorious, who is ever moving, without fear. That supreme power, that supreme good, *Śiva*, with whom she is unwaveringly united, He is victorious. (305)

119. In this composition called the *viviḍiti-cakra* (with a five-tipped star figure in a circle), the first verse-half moves from one tip, covering the intersections (before reaching another tip), following the line (along which the star is drawn), and so on. The other half is on the rim.

Śarayantrabandha is as follows:

Salutation to you, (O *Viṣṇu*), the body of all the worlds, the destroyer of the demon race, one without birth, the protector of our joys. Here, amongst all the good men, there is no one equal to you. Do glance (at us). (306)

120. In all the four quarters written in (four) lines, beginning with every first letter, by stepping to and fro in the manner of the horse, the quarter is completed.

व्योमबन्धो यथा -

कमलावलिहारिविकासविशेषवहं जनकाङ्क
ननगामिकरं दिवि सारमनारमणं जरतां[1] न।
तमसां बलहानिविलासवशेन[2] वरं जनकान्त
न नमामि चिरं सवितारमनादिमहं जगतां न॥ (३०७)

अष्टादशशिखरचरीं गोमूत्रिकया चतुष्पदीं पश्येत्।
यत्राद्यन्तैर्दष्टां[1] स ज्ञेयो व्योमबन्ध इति ॥१२१॥

मुरजबन्धो यथा -

सा सेना गमनारम्भे रसेनासीदनारता।
तारनादजना मत्तधीरनागमनामया॥ (३०८)

अत्र पादचतुष्केऽपि क्रमशः परिलेखिते।
श्लोकपादक्रमेण स्याद्रेखासु मुरजत्रयी॥ १२२॥

एकाक्षरमुरजबन्धो यथा -

सुरानन त्वां न न हाननष्टये पुनः स्तुवेऽनर्घं[1]घनप्लवाननम्।
मनस्यनूनव्यसनप्रधूननं सकाननस्थाननदीननर्दनम्॥ (३०९)

श्लोकस्यैतस्य पादेषु लिखितेषु चतुर्ष्वपि।
त्रिमृदङ्गकरीह स्याच्चतुरेकाक्षरावली॥ १२३॥

मुरजप्रस्तारो यथा -

तालसारप्रभा राका तारकापतिदंशिता।
मारधामा रमाधीता बलयामास सागरम्॥ (३१०)

क्रमेणैवास्य पादेषु प्रसृतेषु चतुर्ष्वपि।
तुर्यान् मुरजमार्गेण श्लोकोऽयमुपजायते॥ १२४॥

Vyomabandha is as follows:

Shall I not bow for long to the Sun, but for whom the world would not have had a beginning, who bears the glory of making the lotus banks steal the heart by blooming, who serves as a mark on the foreheads of men, who travels over the sky with his rays which are never stationary, who does not fail to delight the aging, who is esteemed because he revels in destroying the force of darkness, and who is loved by all. (307)

121. That is known as *vyomabandha* (sky formation) where each of the four feet is seen travelling over eighteen peaks in a *gomūtrikā* (zigzag) movement, and the first and last letters are locked (i.e., are the same in each quarter).

Murajabandha is as follows:

That army, commencing its march, was unchecked in ardour, generating high sound, possessing brave, excited elephants, and free of ailment. (308)

122. Here, when all the four quarters of the verse have been written down (in four lines), in the lines tracing the sequence of the letters in each quarter, three *murajas* (drums) are formed.

Murajabandha of one letter is as follows:

(O Fire), mouth of the gods! Shall I not sing you for removing my harms? I shall certainly sing the leaping tongues of the priceless destroyer, the remover of the great sorrow in the heart, sounding like the streams in the forest. (309)

123. When all the four quarters of this verse have been written, a row of the same letters, occurring four times, forms three drums.

Murajaprastāra (expansion) is as follows:

The full moon night, bright as the essence (fruit) of the *tāla* trees, kissed by the lord of the stars (i.e. the moon), possessing the power of love (lit. *Māra* or god of love), and pervaded by beauty (lit. *Ramā* = *Lakṣmī*), made the ocean surge. (310)

124. When all the four quarters of this verse have been set down, in the proper order, if we start from the fourth line, and proceed in the track of the drum, this other verse is created.

वरकारप्रदं धीरं तारधामाऽसमासिका।
सा लतामालयाऽमाऽप ताराभाऽतिरसागता॥ (३११)

उदाहरणमात्रञ्चैतत्। तेन गतिचित्रादिगोमूत्रिकादयोऽन्येऽपि चित्रप्रकारा भवन्ति॥

(७) गोमूत्रिकाभेदाः

गतिरुच्चावचा यत्र मार्गे मूत्रस्य गोरिव।
गोमूत्रिकेति तत्प्राहुर्दुष्करं चित्रवेदिनः॥ १२५॥

तेषु पादे गोमूत्रिका यथा -

काङ्क्षन्पुलोमतनयास्तनताडितानि[1]
वक्षःस्थलोच्छ्रित[2]रयाञ्चनपीडितानि।
पायादपाय[3]भयतो नमुचिप्रहारी
मायामपास्य भवतोऽम्बुमुचां प्रसारी॥ (३१२)

सेयमयुग्मतः पादगोमूत्रिका॥

युग्मतो यथा -

देवः शशाङ्कशकलाभरणः पिनाकी
देयः[1] शमैकविकलेभरणः सनागः।
चित्ते महासुरजनेन शुभं विधत्तां
चित्तं महासुरजनानतभङ्गधन्वा॥ (३१३)

अर्धश्लोकगोमूत्रिका यथा -

चूडाप्रोतेन्दुभागद्युतिदलिततमस्कन्दलीचक्रवालो
देवो देयादुदारं शममरजनतानन्दनोऽनन्यधामा।
क्रीडाधूतेशभामा द्युसदनतनिमच्छेदनी च ध्रुवा नो
देहे देवी दुरीरन्दममरतनता नन्दिनो मान्यधामा॥ (३१४)

श्लोकगोमूत्रिकायां प्रथमश्लोको यथा -

That girl with high charm, whom no other (girl) could near, sparkling like the stars, full of delight, reached the creeper-pavilion with that great man who could give her everything she desired. (311)

These are only a few examples. In the *gati-citram*, there are other *citram* varieties too, like *gomūtrikā*.

(7) *Gōmūtrikā* Varieties

125. When the movement of the letters goes up and down in its path, like that of the bull's urine, that is called *gomūtrikā* and is considered to be very difficult by connoisseurs of *citram* composition.

Of those, *pāda-gomūtrikā* is as follows:

May that wielder of the thunderbolt, that dispenser of rain clouds (*Indra*), who desires blows from the breasts of *Puloma's* daughter (*Indrāṇī*) and ardent hugs, drawing her up to his chest, may he remove your delusion and protect you from the fear of calamity. (312)

This is the *pāda-gomūtrikā* which starts from the odd (numbered) syllable.

From the even (numbered) syllable it is as follows:

May the Lord (*Śiva*) make the heart holy - who has made the crescent moon his ornament, who owns the *Pināka* bow, who is borne in the heart by the lofty god folk, who put down the duel of the elephants by pacification alone, who wears the serpent, and whose bow was bent and broken by the great divine man (*Rāma*). (313)

Ardhaśloka-gomūtrikā is as follows:

May the Lord (*Śiva*) who tears down the war troops of darkness by the light of the crescent moon on his crest, who delights the divine folk, and whose splendour is matchless, grant us abundant good. And may the Goddess (*Pārvatī*) who playfully dispels the anger of *Śiva*, who removes the wants of heaven's residents by (the mere raising of) an eyebrow, who is unceasingly saluted by the bull *Nandī*, and whose power is revered, bestow constant self-control in our body. (314)

In *śloka-gomūtrikā* the first verse is as follows:

पायाद्वश्चन्द्रधारी सकलसुरशिरोलीढपादारविन्दो
देव्या रुद्धाङ्गभागः [1]पुरदनुजदवः स्त्यानसंविन्निदानम्।
कन्दर्पक्षोददक्षः[2] सरससुरवधूमण्डलीगीतगर्वो
दैत्याधीशान्धकेनानतचरणनखः शंकरो भव्यभाव्यः॥ (३१५)

द्वितीयो यथा -

देयान्नश्चण्डधामा सलिलहरकरो रूढकन्दारविन्दो
देहे रुग्भङ्गरागः सुरमनुजदम[1]स्त्यागसंपन्निधानम्।
भन्दं दिक्क्षोभदश्रीः सदसदरवधूखण्डनागीरगम्यो-
[2]ऽदैत्यैधी बन्धहानावततरयनयः[3] शम्परो दिव्यसेव्यः॥ (३१६)

विपरीतगोमूत्रिकायां प्रथमः श्लोको यथा -

विनायकं दानसुगन्धिवक्त्रं स्मिताननं मन्दचरं कथासु।
नमामि विघ्नावलिहारिसारं सतीसुतं शंकरवल्लभं च॥ (३१७)

विपरीतश्लोको यथा -

चलल्लतारब्ध[1]शमं सुभासं
संसारहारं बहुविप्रमान्यम्।
सुधाकरं चन्द्रमसं नतोऽस्मि
सवर्णगर्भं नवकम्बुनाढ्यम्॥ (३१८)

भिन्नच्छन्दोगोमूत्रिकायां प्रथमश्लोको यथा -

नमत चन्द्रकलामयमण्डनं
नगसुताभुजसंगतकन्धरम्।
हरमभाग्यरदं स्तवसादरं
[1]समितिरावणशासनविक्रमम्॥ (३१९)

द्वितीयश्लोको यथा -

कामदं चण्डकम्रं मदामर्दिनं[1]
नागदन्ताज्यजय्यं गदाकर्बुरम्।
धीरशोभाभरव्यस्तकंसासुरं
नौमि नारायणस्यासमं विभ्रमम्॥ (३२०)

May He (*Śiva*) protect you - who wears the moon, whose feet lotuses are tasted by the (bee-like, dark) crowns of all the gods, the (left) half of whose body is occupied by the Goddess (*Pārvatī*), who is the forest fire destroying the demon *Pura*, who is the source of a mass of knowledge, who deftly reduced *Madana* to dust, whose glory is delightfully sung by bands of gods' wives, on the nails of whose feet *Andhaka*, the king of the demons, bows, who bestows welfare, and who is meditated upon by noble ones. (315)

The second (verse) is as follows:

May the Sun (lit. the one with blazing brightness) grant our good - whose rays bear away water, who makes lotus plants thrive, who is fond of destroying disease in the body, who disciplines gods and mortals, who is the support of sacrifice and fortune, whose beauty distracts the directions, who is unaware of the censuring speech of timid brides in the garden, who does not help the demons, whose zeal and wisdom are fixed on cutting asunder all our bonds, who completes our welfare, who is divine and fit for adoration. (316)

In the *viparīta-gomūtrikā* the first verse is as follows:

I bow down to *Vināyaka* whose mouth is fragrant with ichor, who strolls languidly with a smiling face among chatting (folk), who is the chief remover of rows of obstacles, who is the son of *Satī*, and dear to *Śiva*. (317)

The *viparīta* verse is as follows:

I bow to the moon who has begun to comfort the waving creepers, who glows gently, who captures the world, who is revered by many *brāhmaṇas*, who is the abode of nectar, who rests in the womb of a like-hued one (the sky), and who is rich with new conch shells. (318)

In the *bhinna-chanda-gomūtrikā*, the first verse is as follows:

Salute *Hara* (*Śiva*) whose ornament is the crescent moon, whose neck is clasped by *Pārvatī* with her arm, who rends misfortune, who is sung with reverence, and who is the power in the commands of *Rāvaṇa* in war. (319)

The second verse is as follows:

I salute the matchless form of *Viṣṇu*, which grants desires, is awesome and charming, stamps out arrogance, is unconquered in the war with the tusks of the elephant, many-coloured with (the rays from) his mace, and full of the beauty of valour in destroying the demon *Kaṃsa*. (320)

संस्कृतप्राकृतगोमूत्रिकायां संस्कृतश्लोको यथा -

स्कन्दो रुन्दर्द्धिमिष्टां वितरतु सरलो दारितारातिवर्गे
सस्पन्दो [1]मन्दसज्जो भवभयकलने सङ्गरे केलिकारी।
संदोहोल्लाघलासी जन इह बलिहा चण्डताभूरखर्वो
देवौजोराजदोहे[2] महिमनि निरतो विक्रमाडम्बरेण॥ (३२१)

प्राकृतश्लोको यथा -

चन्दो कन्दप्पमित्तं विहरणसहलो हारितारापबन्धो
सच्छन्दो वन्दणिज्जो कुवलयदलनो सङ्करे मेलिकारी।
कन्दोट्टोल्लासलासी जअइ सिवसिहामण्डनीभूअखण्डो
देत्ता जोण्हा जलोहो विहिअणिअरई विब्भमाणं बलेण॥ (३२२)

[चन्द्रः कन्दर्पमित्रं विहरणसफलो हारिताराप्रबन्धः
स्वच्छन्दो वन्दनीयः कुवलयदलनः शंकरे मेलिकारी।
कन्दोदोल्लासलासी जयति शिवशिखामण्डनीभूतखण्डो
दत्तज्योत्स्नाजलौघो विहितनिजरतिर्विभ्रमाणां बलेन॥]

समसंस्कृतप्राकृतेन[1] पादगोमूत्रिका यथा -

बाला विलासावलिहारिहासा लोलामला भावसहा सहावा।
देहं हरन्ती [2]सरसा [3]सुरामा गेहं चरन्ती [4]सहसाभिरामा॥ (३२३)

अर्धगोमूत्रिकाप्रस्तारो यथा -

नमो दिवसपूराय सुतामरसभासिने।
नतभव्यारिदाराय सुसारलयभाविने॥ (३२४)

अत्र गोमूत्रिकाश्लोकोऽयमुत्तिष्ठति।

नतदिव्यासदाराय सुसामलसभासिने।
नमो भवरिपूराय सुताररयभाविने॥ (३२५)

गोमूत्रिकाधेनुर्यथा -

मम स्फुरतु चिद्गतः सततचिन्त्यरक्षा मतिः
समस्तरविचित्रितस्तुतरुचिः स्मरक्षेमकृत्।
समर्द्धिरतचिन्तितः कृतविचित्ररत्यामयो
नमस्करणचिह्नितस्मितरुचिर्हरः सामरः॥ (३२६)

In the *Saṃskṛta-Prākṛta-gomūtrikā*, the *Saṃskṛta* verse is as follows:

May *Skanda* who is upright, active, shattering enemy ranks, composed and alert, who sports in the fight to overthrow the terror of births, who shines on earth with his power to bestow (gifts), killer of strong foes, full of martial spirit, lofty, engaged in displaying his might in the conquering ambition of kings - grant the fortunes we desire in abundance. (321)

The *Prākṛta* verse is as follows:

Victorious is the Moon - who is the friend of *Madana*, whose travels are fruitful, who has conquered the galaxy of stars, who is free, worshipped, enemy of the lotus, who joins in doing good, who shines to make the lilies bloom, whose part has become the ornament of *Śiva*'s crown, who bestows a flood of moonlight-water, and who has won the love of all by the charm of his manifestations. (322)

Pādagomūtrikā in which the verse is the same in *Saṃskṛta* and *Prākṛta* is as follows:

The young lass sports a string of playful manners and winsome smiles. Volatile and blemishless, she displays feeling and coquettish gestures. Carrying her body quickly, as the beautiful one moves about the home, laughing, she is delightful. (323)

The *ardhagomūtrikā*-prastāra is as follows:

Obeisance to the sun who fills the day, who makes the lotus shine forth beautifully, who destroys the foes of good men who worship him, and who infuses energy (in all creation). (324)

Here, this *gomūtrikā* verse arises:

Obeisance to him (the sun) to whom the gods bow down, who is (a wheel) without spokes, who shines with the glowing *sāmans*, who covers the entire sky (lit. the container of the stars), and who has great speed. (325)

Gomūtrikā-dhenu is as follows:

May the immortal lord *Hara* (*Śiva*) pulse in my heart, whose mind is ever thinking of protecting, whose beauty has been sketched and sung by all the suns, who cut down the prosperity of *Madana*, who is contemplated on by all who pursue perfections, who caused sorrow to the extraordinary *Rati*, and who notes salutation with a beautiful smile. (326)

चतुर्णामपि पादानां क्रमेण व्युत्क्रमेण च।
इयं गोमूत्रिकाधेनुर्वैपरीत्यवशेन च॥ १२६॥

(८) धेनुभेदाः

शतधेनुर्यथा -

वन्द्या देवी पर्वतपुत्री नित्यं मधुमधुरकमलवदना पुरन्ध्र्यधिदेवता
देवैः स्तुत्या किन्नरगेया भक्त्या वरचरितमहिषमथनी जगत्त्रयनायिका।
सिद्धैर्ध्येया केसरियाना काम्या रणचतुररसिकहृदया त्रिलोचनवल्लभा
धीरैः पूज्या दर्पणपाणिर्नूनं गुणनिलयलटभललिता सतीषु धुरंधरा॥ (३२७)

यतिविच्छेदिनी ह्येषा श्लोकधेनुरनुत्तमा।
छन्दोभेदाच्छतमियं प्रसूते श्लोकतर्णकान्॥ १२७॥

सहस्रधेनुर्यथा -

नखमुखपाणिकण्ठचिकुरैर्गतिभिः सहसा स्मितेन ललिते[1] सुदृशा
मणिशशिपद्मकम्बुचमराः करिणः सुतनोः सुधा च[2] हसिता हरिणाः।
फणिगणसिद्धसाध्यदयिता न समाः सकलास्त्वया च [3]खभुवश्छलिताः
तव बलदर्प[4]रूपराप्यविजिता नितरां विबुधाश्चिराय चरितैश्चतुरैः[5]॥ (३२८)

पदविच्छेदिनी ह्येषा श्लोकधेनुरनुत्तमा।
छन्दोभेदाद् दशशतीं प्रसूते श्लोकतर्णकान्॥ १२८॥

अयुतधेनुर्यथा -

क्रिये जयसि जृम्भसे सृजसि जायसे त्रायसे
स्तुषे मृषसि मृष्यसे हृषसि पीयसे प्रीयसे।
स्तुषे मृडसि[1] होडसे कुडसि[2] गल्भसे क्लीबसे
द्रुषे हरसि रज्यसे रजसि राजसे भ्राजसे॥ (३२९)

एषा तु पदविच्छेदिन्येव धेनुः क्रियापदैः।
संबोधनाग्रगैर्दृष्टास्माभिः श्लोकायुतप्रसूः॥ १२९॥

126. By the *krama, vyutkrama* and *viparīta krama* of the four quarters, this *gomūtrikā-dhenu* is formed.

(8) The Various *Dhenus*

Śatadhenu is as follows:

Goddess *Pārvatī* (lit. the daughter of the mountain) is ever to be worshipped, whose face is a lotus sweet with honey, who is the deity guarding wives, who is praised by the gods and sung by the *kinnaras* with devotion, who destroyed (the demon) *Mahiṣa* wandering with a boon, who is the leader of all the three worlds, who is contemplated on by the *siddhas*, who rides the lion, who is desirable, who is the heart of skilled warriors who enjoy battle, who is the beloved of the three-eyed one (*Śiva*), who is worshipped by the brave, who holds a mirror in her hand, who is the abode of virtues, who is graceful with charming gestures and who is the foremost of loyal wives. (327)

127. This unsurpassed *śloka-dhenu* (verse cow), in which the caesura can be changed, by varying the verse structure, gives birth to a hundred verse calves.

Sahasradhenu is as follows:

O *Gauri* (lit. Delicate one)! By (every feature of) your beautiful form - nails, face, hands, neck, tresses, gait, gentle smile, and beautiful eyes, are mocked gems, the moon, lotus, conch, chowrie, elephant, ambrosia and the deer. The (celestial) wives of *nāgas, siddhas* and *sādhyas* are not equal to you. All the sky-resident (stars and planets) have been surpassed by you. The gods have been permanently conquered by talk of your great power and beauty, and by your able deeds. (328)

128. This unsurpassed verse cow which permits the breaking of words, by the variation of structure, produces a thousand verse calves.

Ayuta-dhenu is as follows:

Action! You win, expand, create, are born, protect, are praised, forgive, are forgiven, delight, are imbibed, are pleased, are praised; you please, contemn, destroy, reveal skill; you quieten, hide, steal; you are tinged with feeling, you envy, appear beautiful, you dazzle. (329)

129. This cow which again involves breaking of the words, replete with verbs which at first seem to be addresses, has been seen by us to give birth to ten thousand verses.

लक्षधेनुर्यथा -

दुर्गे भद्रे[१] सुभद्रेऽदिति सुरभि दिते सैंहिके[२] गौरि पद्मे
नित्ये कृत्ये[३] वरेण्ये कलिकमलिकले कालिके चण्डि चण्डे।
धन्ये पुण्ये शरण्ये शचि शबरि शिवे भैरवे राज्ञि सन्ध्ये
छाये माये मनोज्ञेऽवनि जननि जये मङ्गले धेहि[४] शं नः॥ (३३०)

संबोधनैरियं धेनुः क्लृप्ता सैकक्रियापदैः।
लक्षत्रयं सहस्राणि षष्टिं श्लोकान्प्रसूयते॥ १३०॥

एषान्त्यपदभेदेन संभ्रमादिद्विरुक्तिभिः।
यावद्बोधं पुनः सूते प्रयुतं[१] श्लोकतर्णकान्॥ १३१॥

कोटिधेनुर्यथा -

स्थूलं दत्से सूक्ष्मं धत्से भुवि भवसि नभसि रमसे रमे दिवि मोदसे
छिन्त्से बाढं भिन्त्से गाढं रुषि मिषसि धनुषि मनुषे जये युधि[१] जृम्भसे।
स्वल्पं शेषे कल्पं प्रेषे चिति[२] चरसि यशसि यतसे चले [गृधि][३] गल्भसे
ब्रूषे वामं सूषे[४] कामं हृदि विशसि वचसि सचसे रुचे दृशि दीप्यसे॥ (३३१)

संबोधनैर्द्वितीयान्तैः सप्तम्यन्तैः क्रियापदैः।
श्लोककोटीरियं तिस्रः सार्धा धेनुः प्रसूयते॥ १३२॥

यदा तु संभ्रमादिभ्यो भवन्त्यस्या द्विरुक्तयः।
स्थूलादीनां[१] तदा चैषा दशकोटीः प्रसूयते॥ १३३॥

कामधेनुर्यथा -

या गीः शीः श्रीर्धीः स्त्री ह्रीर्भीर्जूर्मूस्तूः सूः सूर्धूः[१] पूर्भूः[२]
स्रुक् स्रग्युग् भुग्रुक् शुक् तृट् द्विट् युत् क्रुत् चिद्विन्मुग्दिग् धूः[३]।

ऋक् दृग् वामा मृत्कृद्धामा मुत्क्षुत्कामा द्यावौर्गौः
[४]सामा यामा मेधा वेधा मेना माते त्वं मे नौः॥ (३३२)[५]

Lakṣa-dhenu is as follows:

O *Durgā*! Kind to those who desire goodnes, limitless, scattering fragrance, lion-mounted, fair, lotus, eternal, goal, ideal, devastation, fund of bliss, moon, furious, martial, lofty, pure, refuge, benevolence, huntress, *śivā*, terrible, queen, dawn and dusk, shadow, illusion, beautiful, earth, mother, victory, auspicious! Fashion our welfare. (330)

130. This cow made up of words of address sharing one verb, gives birth to three lakh sixty thousand verses.

131. From varying the sense of the last word (of the first three quarters), and uttering the words twice in confusion etc., without giving up intelligibility, this (cow) also gives rise to ten lakh verses.

Koṭi-dhenu is as follows:

O *Ramā*! You give material riches; you bear subtle (truth?); you take birth on earth; you revel in the sky; you delight in heaven; you slay utterly; cleave asunder; in fury you destroy; you fix your thought on the bow; you extend yourself in war, O Victory ; you rest little; you go to the end of creation; you stride in consciousness; you strive for renown; O fickle one, you are adept in (rousing) desire; you speak lovely words; you give birth to *Kāma* (*Madana*); you enter (our) hearts; you are ever in our words; O charming one, you light our eyes. (331)

132. Interpreted as words of address, or as words ending in the second (accusative) case or seventh (locative) case or as verbs, this cow with three and a half crore verse (calves) comes into being.

133. When there is repetition due to excitement etc., of (the words) *sthūla* etc., this (cow) becomes *daśakoṭī* (with ten crore calves).

Kāmadhenu is as follows:

O Mother! You are unparallelled (or the boat) for me - you who are all consuming (or speech), repose (or destruction), refuge (or beauty), thought (or intellect), concealer (or secret chant), illusion (or shyness), fearful one (or fear), fever (or gait), swoon (or delusion), swiftness (or paining), birth (or sacrifice), yoke-bearer (or chastiser ?), protection (or fullness), earth (or mansion), sacrificial pot (or flow), garland (or creation), union (or equality), protecting (or devious), break (or brilliance), sorrow (or purity), wish (or thirst), hate (or wish), purity (or mixture), fury (or consort of *Rudra*), sentience (or

पदग्रहाद् यथाकामं कामधेनुरियं तु नः।
परार्धानां परार्धानि प्रसूते श्लोकतर्णकान्॥ १३४॥

एकाक्षरादिच्छन्दोभिर्गतिबन्धादिभेदतः।
उक्तानुक्तानि चित्राणि सर्वाण्येषा प्रसूयते॥ १३५॥

सकृदुच्चारणे चास्या गच्छत्येका विनाडिका।
तत्षष्ट्या नाडिका ताभिः षष्ट्याहोरात्रमृच्छति॥ १३६॥

प्रणवादिनमोन्तानि[1] पदान्यस्या जपन्ति[2] ये।
सर्वभाषासु वाक् तेषामविच्छिन्ना प्रवर्तते॥ १३७॥

सिद्धैर्मन्त्रपदैः सेयं शास्त्राण्यालोच्य निर्मिता।
जपतां जुह्वतां देवी सर्वान् कामान् प्रयच्छति॥ १३८॥

स्थितेनागन्तुकं [1]हन्यादीप्सितेन विभाजयेत्।
तद्भेदास्ते भवन्त्येवमन्येष्वपि हि योजयेत्॥ १३९॥

दुष्करत्वात् कठोरत्वाद् दुर्बोधत्वाद् विनाऽवधेः।
दिङ्मात्रं दर्शितं चित्रे शेषमूह्यं महात्मभिः॥ १४०॥

१७. षड्विधं वाकोवाक्यम्

उक्तिप्रत्युक्तिमद् वाक्यं वाकोवाक्यं विदुर्बुधाः।
द्वयोर्वक्त्रोस्तदिच्छन्ति बहूनामपि संगमे॥ १४१॥

choice), knowledge (or wealth), release (or delusion), direction (or gift), game (or wish to win), sacred poem (or discrmination), vision (or knowledge), movement (or fragrance), *Lakṣmī* (or honour), soil (or destruction), slaying (or doing), effulgence, forbidding, happiness (or fragrance), hunger (or abyss), query (or forest), moving (or pain), door (or means), heaven (or sky), earth (or cow), *Viṣṇu*'s consort, desire (or future), knowledge (or great one), creator (or protctor), woman, measure. (332)

[Only some possible meanings have been given in this translation.]

134. On taking the words as one desires, this wish-fulfilling cow delivers to us billions and billions of verse calves.

135. By compositions using monosyllables, and by the variety in *gati, bandha* etc., this becomes all the *citrams* which have and have not been mentioned.

136. In reading it once, one *vināḍī* passes. Sixty of those is a *nāḍikā*. And through sixty of those day and night go.

137. Those who recite the words of this (*kāmadhenu*), beginning each with *praṇava* (*oṃ*) and ending with *namaḥ*, have their speech flowing uninterrupted in all the languages.

138. This is composed with potent, sacred words of chant, after examining *śāstras*. The Goddess grants all the desires of those who recite and offer these compositions.

139. Let the existing (letter) come into contact with the coming one. And make desired combinations. Thus their varieties are born. In other compositions too the same can be applied.

140. Due to the difficulty in composing it, its harshness, unintelligibility and limitlessness, only the direction has been indicated to *citra*(*-kāvya*). The rest can be guessed by great ones.

17. *Vākovākyam* of Six Types

141. The experts consider that expression as *vākovākyam* which consists of statement and retort. This should occur between two persons even in a congregation of many.

ऋजूक्तिरथ वक्रोक्तिर्वैयात्योक्तिस्तथैव च।
[1]गूढप्रश्नोत्तरोक्ती च चित्रोक्तिश्चेति तद्भिदाः॥ १४२॥

(१) ऋजूक्तिवाकोवाक्यम्

तासु ऋजूक्तिर्द्विधा ग्राम्या उपनागरिका च।

तत्र ग्राम्या यथा -

जन्ती मणुरुन्धु रुञ्चुकुहुतुण्डउष्ण उको विहंसण होमि।
महोमि भारुञ्चुले मेल्लासितो विकिणकु वाणउं उज्जुअक्खु कहाहि॥ (३३३)

वाणउ उज्जुमाइ गहिल्लउ अण्णवि
को मल्हणउ वारिज्जन्तु णट्ठाइ।
करइ वलिवंउउ वे कक्करु मच्छलु
अहिमुहं हि तरुणिहिं अच्छासइ दुक्करु॥ (३३४)

सेयमुभयतोऽपि ऋजुनैव मार्गेणोक्तिप्रत्युक्त्योः समा प्रवृत्तिरिति सेयमृजूक्तिर्नाम वाकोवाक्यम्॥

सैवोपनागरिका यथा -

बाले नाथ विमुञ्च मानिनि रुषं, रोषान्मया किं कृतं
खेदोऽस्मासु न मेऽपराध्यति भवान् सर्वेऽपराधा मयि।
तत्किं रोदिषि गद्गदेन वचसा कस्याग्रतो रुद्यते
नन्वेतन्मम का तवास्मि दयिता नास्मीत्यतो रुद्यते॥ (३३५)

सेयमेकतः काक्वा कुटिलेऽतिविषमेयमृजूक्तिर्नाम वाकोवाक्यम्॥

(२) वक्रोक्तिवाकोवाक्यम्

वक्रोक्तिर्द्विधा। निर्व्यूढा अनिर्व्यूढा च। तयोर्निर्व्यूढा यथा -

किं गौरि मां प्रति रुषा, ननु गौरहं किं
कुप्यामि कां प्रति, मयीत्यनुमानतोऽहम्।
जानामि सत्यमनुमानत एव स त्व-
मित्थं गिरो गिरिभुवः कुटिला जयन्ति॥ (३३६)

सेयमावाक्यपरिसमाप्तेर्निर्वाहान्निर्व्यूढेति वक्रोक्तिर्वाकोवाक्यम्॥

अनिर्व्यूढा यथा -

142. *Ṛjūkti* (plain statement), *vakrokti* (devious telling), *vaiyātyokti* (bold utterance), as well as *gūḍhokti* (hiding sense), *praśnottarokti* (question-answer) and *citrokti* (wondersome expression) are its varieties.

(1) Plain *Vākovākyam*

Of them *ṛjūkti* is twofold - *grāmyā* (vulgar) and *upanāgarikā* (polished).

Grāmyā is as follows: (*Prākṛta*)

[Translation not done.] (333), (334)

Here, as on both sides, the remark and retort are made in the same forthright manner ‹*samā*›, this *vākovākyam* is *ṛjūkti*.

The same, of *upanāgarikā* variety, is as follows:

'Dear lass.' 'Yes my lord.' 'O peeved one, give up your anger.' 'What have I achieved by my anger?' 'You have caused me pain.' 'You never wrong me. All the wrongs are in me.' 'Then why do you cry in a choked voice?' 'In whose presence is this crying being done?' 'Why, in mine.' 'Who am I to you?' 'My beloved.' 'I am not that and that is why this crying.' (335)

Here, from one side, the intonation making it devious, the expression has different levels ‹*viṣamā*›. This *vākovākyam* is *ṛjūkti*.

(2) Devious *Vākovākyam*

Vakrokti is twofold - *nirvyūḍhā* (sustained) and *anirvyūḍhā* (given up).

Of the two, *nirvyūḍhā* is as follows:

'O *Gauri*! Are you angry with me?' 'Am I a *gauḥ* (cow)? And with which *imām* (her) am I angry?' 'With me - I know it *anumānataḥ* (by inference).' 'True, you are indeed *anumānataḥ* (*nataḥ* = bowing to, *anumā* = someone other than *Umā* or *Gaurī*).' Such crooked words of the mountain's daughter (*Gaurī*) conquer. (336)

Here the devious speech has been carried right to the end of the expression. Hence this is the *nirvyūḍhā vakrokti* type of *vākovākyam*.

Anirvyūḍhā is as follows:

केयं मूर्ध्न्यन्धकारे तिमिरमिहकुतः सुभ्रु कान्तेन्दुयुक्ते
कान्ताप्यत्रैव कामिन्ननु भवति मया पृष्टमेतावदेव।
नाहं द्वन्द्वं करोमि व्यपनय शिरसस्तूर्णमेनामिदानी-
मेवं प्रोक्तो भवान्या प्रतिवचनजडः पातु वो मन्मथारिः॥ (३३७)

सेयमनिर्वाहादनिर्व्यूढेति वक्रोक्तिर्नाम वाकोवाक्यम्। ते इमे उभे अपि [1]श्लेषवक्रोक्ती भवतः॥

(३) वैयात्योक्तिवाकोवाक्यम्

वैयात्योक्तिर्द्विधा। स्वाभाविकी नैमित्तिकी चेति।

तयोः स्वाभाविकी यथा -

नादेयं किमिदं जलं घटगतं नादेयमेवोच्यते
सत्यं नाम पिबामि कत्यपतृषः पीतेन नाम्नाभवन्।
किं वर्णा अपि सन्ति नाम्नि रहितं किं तैरलं त्वं कुतो
यस्मादेव भवान् भगिन्यसि ततस्तेनैव मां बाधसे॥ (३३८)

अत्र स्वैरिण्याः सहजाद् वैयात्यात् स्वाभाविकीयं वैयात्योक्तिर्नाम वाकोवाक्यम्॥

नैमित्तिकी यथा -

कुशलं राधे, सुखितोऽसि कंस कंसः क्व नु क्व सा राधा।
इति पारीप्रतिवचनैर्विलक्षहासो हरिर्जयति॥ (३३९)

अत्र गोत्रस्खलिते विपक्षनाम्नैव वैयात्येनोत्तरं दत्तमिति नैमित्तिकीयं वैयात्योक्तिर्वाकोवाक्यम्॥

(४) गूढोक्तिवाकोवाक्यम्

गूढोक्तिर्द्विधा। मुख्या गौणी च। तयोर्मुख्या यथा -



'O *Andhakāri* (foe of *Andhaka*/You in the darkness)! Who is she on your head?' 'O fair brow! Whence darkness here (on the head), united with the bright moon (/beloved and moon)?' 'O philanderer! So your beloved too is here. That is all I asked. I will not quarrel. Quickly send her away from your head, at once.' He who was dumbfounded on being addressed thus by *Pārvatī ‹Bhavānī›* - may that foe of the love god protect you. (337)

This, not being sustained, is the *anirvyūḍhā vakrokti* type of *vākovākyam*. Both these (ex.336, 337) have (lit. are) *śleṣa-vakrokti*.

(3) Bold *Vākovākyam*

Vaiyātyokti is twofold, *svābhāvikī* (natural) and *naimittikī* (caused/provoked).

Of the two, *svābhāvikī* is as follows:

'Cannot this water in the pot be taken?' 'Not to be taken - that is what they say.' 'Truly I shall drink it, my word!' 'How many have driven away thirst by the word *pīta* (drunk/yellow)?' 'What, are there colours/classes too in word/name?' 'Which (name) is complete without them?' 'From where [which class-name?] do you hail?' 'From where you hail, Sir.' 'Then you are my sister.' 'That is why you are troubling me.' (338)

Here, because of the natural boldness of the self-willed woman, this is the *svābhāvikī vaiyātyokti* type of *vākovākyam*.

Naimittikī is as follows:

Rādhā! Are you well? *Kaṃsa*, are you well? Whence *Kaṃsa*? Whence that *Rādhā*? At these knowing replies (from *Lakṣmī*), *Hari* who laughs with embarrassment, wins. (339)

Here, the slip in name calls for the saucy retort, deliberately using the name of the adversary. Hence this is the *naimittikī vaiyātyokti* type of *vākovākyam*.

(4) Concealing *Vākovākyam*

Gūḍhokti is twofold - *mukhyā* (using primary mode of signification) and *gauṇī* (secondary).

Of the two, *mukhyā* is as follows:

केशव यमुनातीरे व्याहृतवानुषसि हंसिकां कोऽद्य।
कान्ताविरहभयातुरहृदयः प्रायः प्रिये[1] हंसः॥ (३४०)

अत्र प्रिये हंस इत्यत्रावर्णलोपे प्रिये अहं स इत्यर्थस्य मुख्ययैव वृत्त्या गूढत्वादियं मुख्या गूढोक्तिर्नाम वाकोवाक्यम्॥

गौणी यथा -

निरर्थकं जन्म गतं नलिन्या यया न दृष्टं तुहिनांशुबिम्बम्।
उत्पत्तिरिन्दोरपि निष्फलैव कृता विनिद्रा नलिनी न येन॥ (३४१)

ताविभौ पूर्वोत्तरार्धयोरन्योन्योक्त्या गूढकामलेखावितीयं गौणी गूढोक्तिर्नाम वाकोवाक्यम्॥

(५) प्रश्नोत्तरोक्तिवाकोवाक्यम्

प्रश्नोत्तरोक्तिर्द्विधा। अभिधीयमानहृद्या प्रतीयमानहृद्या च।

तयोराद्या यथा -

क्व प्रस्थितासि करभोरु घने निशीथे
प्राणाधिको[1] वसति यत्र [2]मनःप्रियो मे।
एकाकिनी वद बिभेषि कथं न बाले
नन्वस्ति पुङ्खितशरो मदनः सहायः॥ (३४२)

सेयं हृद्गतप्रष्टव्यस्यैव स्पष्टमभिधायैवाभिधानादभिधीयमानहृद्या नाम प्रश्नोत्तरोक्तिर्वाकोवाक्यम्॥

द्वितीया यथा -

कियन्मात्रं जलं विप्र जानुदघ्नं नराधिप।
तथापीयमवस्था ते नहि सर्वे भवादृशाः॥ (३४३)

सेयं शब्दविद्यावैशारद्यस्य हृद्यस्य प्रतीयमानत्वात् [1]प्रतीयमानहृद्या नाम प्रश्नोत्तरोक्तिर्वाकोवाक्यम्॥

'O *Keśava*! Today, at dawn, on the bank of the *Yamunā*, who called out to the swan hen?' 'Darling! Probably the swan with his heart agitated by the anxiety of parting from his beloved.' (340)

Here, the sense *priye ahaṃ sa* (Darling I am he) is hidden by dropping the letter *a* in the phrase *priye haṃsa* (Darling, the swan), with the help of the primary mode of signifying alone. Hence this *vākovākyam* is called *mukhyā gūḍhokti*.

Gauṇī is as follows:

Purposeless has been the life of the lotus pond; she has never seen the moon's form. Fruitless, too, the birth of the moon; he has never awakened the lotus pond from slumber. (341)

In the first and second halves, the two hidden messages of love are couched in terms of other things. Hence this is the *vākovākyam* called *gauṇī gūḍhokti*.

(5) Question-answer *Vākovākyam*

Praśnottarokti is twofold - *abhidhīyamāna-hṛdyā* (openly revealed) and *pratīyamāna-hṛdyā* (with purport felt).

Of the two, the first is as follows:

'Beautiful one (lit. with thighs like an elephant's trunk), where have you set out, in this deep dark night?' 'Where he who is dearer to my heart than life, resides.' 'All alone, tell me, how is it you are not afraid, lass?' 'But surely, with his arrows ready, *Madana* is with me.' (342)

Here, the thought in the heart, on being questioned, is revealed through direct expression. Hence this is the *vākovākyam* called *abhidhīyamāna-hṛdyā praśnottarokti*.

The second is as follows:

'O *brāhmaṇa*! How deep (is) the water?' 'Up to the knee, O King!' 'Yet this your state!' 'Not all (are) like Your Highness.' (343)

As the mastery of grammar, which is in the heart, is perceived indirectly, this is the *vākovākyam* called *pratīyamāna-hṛdyā praśnottarokti*.

(६) चित्रोक्तिवाकोवाक्यम्

चित्रोक्तिर्द्विधा, चित्रा विचित्रा च।

तयोराद्या यथा -

लभ्यन्ते यदि वाञ्छितानि यमुनाभागीरथीसंगमे
देव प्रेष्यजनस्तदेष भवतो भर्तव्यतां वाञ्छति।
नन्वेतन्मरणेन किं नु मरणं कायान्मनोविच्युति-
र्दीर्घं जीव मनस्तवाङ्घ्रिकमले कायोऽत्र नस्तिष्ठति॥ (३४४)

तदिदं [1]संकल्पितोक्तिप्रत्युक्तिभ्यां जीवतोऽपि [2]जन्मान्तरफलावाप्तिसाधनेनाश्चर्यहेतुरिति चित्रा नाम [3]चित्रोक्तिर्वाकोवाक्यम्॥

द्वितीया यथा -

कोऽयं भामिनि भूषणं कितव ते शोणः कथं कुङ्कुमा-
त्कूर्पासान्तरितः प्रिये विनिमयः पश्यापरं क्वास्ति मे।
पश्यामीत्यभिधाय सान्द्रपुलको मृद्नन् मृडान्याः स्तनौ
हस्तेन प्रतिनिर्जितेन्दुरवताद् द्यूते हसन् वो हरः॥ (३४५)

अत्र उक्तिप्रत्युक्त्योरनन्तरं स्तनमर्दनवैचित्र्यादिना परिसमाप्ते[4]र्विचित्रोक्तिसंज्ञमिदं वाकोवाक्यम्॥

१८. षड्विधा प्रहेलिका

प्रहेलिका सकृत्प्रश्नः सापि षोढा च्युताक्षरा।
दत्ताक्षरोभयं मुष्टिर्बिन्दुमत्यर्थवत्यपि॥ १४३॥

क्रीडागोष्ठीविनोदेषु तज्ज्ञैराकीर्णमन्त्रणे।
परव्यामोहने चापि सोपयोगाः प्रहेलिकाः॥ १४४॥

तासु च्युताक्षरा यथा -

पयोधरभराक्रान्ता संनमन्ती पदे पदे।
पदमेकं न का याति यदि हारेण वर्जिता॥ (३४६)

(6) *Vākovākyam* with *Citrokti*

Citrokti is twofold - *citrā* (arousing wonder) and *vicitrā* (variegated).

Of them, the first is as follows:

'If the things we wish are attained here, in this confluence of *Yamunā* and *Gaṅgā*, then Lord, this servant wishes your masterhood.' 'But this is (possible) only through death.' 'What indeed is death but the heart leaving the body?' 'Long live!' 'My heart lies at your foot-lotus. The body stays here.' (344)

Here, by means of statement and retort guided by resolution, the accomplishment, even by one who lives, of attaining the fruit of life hereafter, is a cause for wonder. Hence this is the *vākovākyam* with the *citrokti* called *citrā*.

The second is as follows:

'O charming one! Who is this?' 'O rogue, your ornament.' 'How is it red?' 'Because of the vermilion.' 'Darling, the stake is hidden by the bodice.' 'See then, is there anything with me?' 'I will see' - saying this, thrilling deeply, as he presses in laughter, *Pārvatī*'s breasts with his hand, *Śiva* who turns to his own advantage the moon (lost) in gambling - may he protect you. (345)

Here, after the statement and reply series, the (verse) ends otherwise, in acts like pressing the breasts. Hence this *vākovākyam* is called *vicitrokti*.

18. *Prahelikā* of Six Types

143. *Prahelikā* (riddle) consists of one question. That too is sixfold - *cyutākṣarā* (dropping a letter), *dattākṣarā* (taking in a letter), *ubhayam* (both - *cyutadattākṣarā*), *muṣṭi* (fist), *bindumatī* and *arthavatī*.

144. In gatherings playing games, in entertainment, riddles are of service to the adept, in throwing cryptic statements for perplexing the others.

Of them, *cyutākṣarā* is as in:

Being burdened with the weight of the water-filled pots (or breasts) and bending down at every step, who is it who cannot walk even a step, if the bearer is not there? [The answer is *vihaṅgikā* (pole) - from which two water pots are hung, or on which the palanquin seating a beautiful rich lady rests, carried by the *kāhāra* (bearer) on the shoulder.] (346)

अत्र विहङ्गिका काहारेण वर्जिता न यातीति वक्तव्ये हारेण वर्जितेत्युक्तम्। अतः का इत्यक्षरस्य च्युतत्वाच्च्युताक्षरेयम्॥

दत्ताक्षरा यथा -

कान्तयानुगतः कोऽयं पीनस्कन्धो मदोद्धतः।
मृगाणां पृष्ठतो याति शम्बरो रूढयौवनः॥ (३४७)

अत्र शबर इति शम्बर इत्यनुस्वाराक्षरस्य दत्तत्वाद् दत्ताक्षरेयम्॥

च्युतदत्ताक्षरा यथा -

विदग्धः सरसो रागी नितम्बोपरि संस्थितः।
तन्वङ्ग्यालिङ्गितः कण्ठे कलं कूजति को विटः॥ (३४८)

अत्र विट इत्यस्मिन् पदे विकारे च्युते घकारो दत्ते घटः कूजतीति द्वितीयोऽर्थो भवतीति सेयं च्युतदत्ताक्षरा॥

अक्षरमुष्टिका यथा -

अतिः अतिः अन्म अलं प्रीद्य रद्य जद्य फद्य।
मेला मेला मेलं मेलं फस फस फस फस॥ (३४९)

सेयमक्षराणां मुष्टिरिति अक्षरमुष्टिका। अत्र पादशश्चतुष्पङ्क्तिलिखितायां चतुर्भिर्मुरजबन्धैः श्लोक [1]उत्तिष्ठति।

स यथा -

अद्य मे सफला प्रीतिरद्य मे सफला रतिः।
अद्य मे सफलं जन्म अद्य मे सफलं फलम्॥ (३५०)

बिन्दुमती यथा -

तवाववादः प्रत्यब्धि पताका प्रतिसङ्गरम्।
फलं प्रत्यद्भुतोपायं यशांसि नतु न क्वचित्॥ (३५१)

Here, the expected answer is - the pole does not move without the pole bearer, i.e., *kāhāreṇa varjitā*; just *hāreṇa varjitā* has been given in the question. As the letter *kā* has been dropped, this is the *cyutākṣarā* (*prahelikā*).

Dattākṣarā is as follows:

Who is this *śambara* (deer), followed by his beloved, heavy-shouldered, driven by intoxication, in the flush of youth, who walks behind the beasts? [The answer is *śabara* (hunter).] (347)

Here, in *śabara* an *anusvāra* has been added to make it *śambara*. Hence this is the *dattākṣarā* (*prahelikā*).

Cyutadattākṣarā is as follows:

Who is this *viṭa* (rascal), clever (or well-baked), full of delight (or filled with water), sporting love (or red-hued), rested on her hip, and embraced in the neck by the slender woman, that is making sweet sounds? [The answer is *ghaṭa* (water pot).] (348)

Here, in the word *viṭa*, by dropping the letter *vi* and taking in the letter *gha*, the second meaning, viz. 'the water pot is making the sound', comes about. Hence this is the *cyutadattākṣarā* (*prahelikā*).

Akṣaramuṣṭikā is as follows:

atiḥ atiḥ anma alam prīdya radya jadya phadya

melā melā melam melam phasa phasa phasa phasa. (349)

This is a fist of letters. So it is called *akṣaramuṣṭikā*. Here, by writing the quarters in four rows, with four *muraja* formations, the verse emerges.

That is as follows:

Today my pleasure is full; today my love is full; today my life is full; today my fullness is full. (350)

Bindumatī is as follows:

Your command extends to every ocean; (your) flag flies in every war; every wonderful effort (you make) bears fruit; and there is no place where (your) fame is not. (351)

इत्यनेन श्लोकेनोक्तार्थस्य यथास्थितस्वरानुस्वारविसर्जनीयसंयोगस्य [1]श्लोकान्तरस्य बिन्दुभिरेव सूचनाक्रम इति बिन्दुमती। तद्यथा -

-J-O-I- J-O-I -I -I - ˙-J-ो -˙-J-ने -O-O:।
-I-O-ो -I-O- ो -f- f: -O- f-O -O-O -ो-f -O:॥

[O = अकारान्त:]

निर्भेद: -

उदधावुदधावाज्ञा संयुगे संयुगे जय:।
साहसे साहसे सिद्धि: सर्वत्र तव कीर्तय:॥ (३५२)

अर्थप्रहेलिका यथा -

उत्तप्तकाञ्चनाभासं संदष्टदशनच्छदम्।
सरसं चुम्ब्यते हृष्टैर्वृद्धैरपि किमुज्ज्वलम्॥ (३५३)

सेयमपि सूचितस्यैव पक्वाम्रफलमित्यस्य द्व्यर्थपदप्रयोगेणावगतेरर्थप्रहेलिका॥

१९. षड्विधं गूढम्

[1]क्रियाकारकसंबन्धपादाभिप्रायवस्तुभि:।
गोपितै: षड्विधं प्राहुर्गूढं गूढार्थवेदिन:॥ १४५॥

तेषु क्रियागुप्तं यथा -

स्तनजघनभराभिराममन्दं गमनमिदं मदिरारुणेक्षणाया:।
कथमिह सहसा विलोकयन्तो मदनशरज्वरजर्जरा युवान:॥ (३५४)

अत्र जघनभराभिराममन्दं मदिरारुणेक्षणाया गमनं विलोकयन्तो हे युवान:, कथमिव यूयं मदनशरज्वरजर्जरा न स्थेति क्रियापदस्य स्तनशब्देन जघनसांनिध्याद्गोपितेन क्रियागूढमिदम्॥

कारकगुप्तं यथा -

The meaning conveyed by this verse, is to be couched in another verse, whose pattern of consonants, attached to vowels, *anusvāras* and *visargas*, is indicated by *bindus* (dots) alone. Hence this is *bindumatī*. The pattern is -

u-a-ā-u-a-ā-ā-ā -ṃ-u-e -ṃ-u-e -a-ḥ

-ā-a-e -ā-a-e -i-iḥ -a-r-a -a-a -ī-r-ḥ

The answer:

(Your) command is in ocean (after) ocean; (your) victory is in battle (after) battle; (your) success is in effort (after) effort; your fame is everywhere. (352)

Arthaprahelikā is as follows:

What is that which has the brightness of molten gold, which is pressed by the lips, which is full of juice and which is shining and which is happily sucked (lit. kissed) by even old people? [The answer is 'ripe mango'.] (353)

Here, the indicated idea of 'the ripe mango' is understood by the use of words having double meanings. Hence this is *artha-prahelikā*.

19. *Gūḍham* of Six Types

145. Experts on concealed meaning consider *gūḍham* to be of six types - with the *kriyā* (verb), *kāraka* (case), *sambandha* (relation), *pāda* (quarter), *abhiprāya* (intent) or *vastu* (thing) being concealed.

Verb-concealed is as follows:

Young men! How is it that you have not been struck down by the fever caused by Love's arrows, as soon as you saw the graceful gait, languid with the weight of her thighs, of this woman whose eyes are red with the intoxication of wine? (354)

Here, 'O youths, even as you glimpsed the intoxicated-eyed woman's gait, slow and beautiful with the heaviness of her thighs, how is it that you do not become weak with the fever caused by *Madana*'s arrows' - in this, due to the proximity of the word *stana* (*sta na*) to *jaghana*, the verb form 'were not' is concealed. Hence this is *kriyāgūḍham*.

Case-concealed is as follows:

पिबतस्ते शरावेण वारि कह्लारशीतलम्।
केनेमौ दुर्विदग्धेन हृदये विनिवेशितौ॥ (३५५)

अत्र शराविति कर्मकारकस्य गूढत्वात् कारकगूढमिदम्॥

संबन्धगूढं यथा -

न मयागोरसाभिज्ञं चेतः कस्मात् प्रकुप्यसि।
अस्थानरुदितैरेभिरलमालोहितेक्षणे॥ (३५६)

अत्र न मे आगोरसाभिज्ञं चेत इति संबन्धिपदस्य मयेति तृतीया भ्रान्त्या गोपितत्वादिदं संबन्धगूढम्॥

पादगूढं यथा -

द्युवियद्गामिनी तारसंरावविहतश्रुतिः।
[1]हैमीषुमाला शुशुभे [2]OOOOOOOO॥ (३५७)

अत्र पूर्वार्धस्थितैर्द्वितीयप्रथमसप्तमपञ्चैकादशनवमत्रयोदशषोडशाक्षरैश्चतुर्थपादो गूढ उत्थाप्यः। यथा- 'विद्युतामिव संहतिः' इति[3]। इदं पादगूढम्॥

अभिप्रायगूढं यथा -

जइ देअरेण भणिआ खग्गं घेत्तूण राउलं वच्च।
ता किं सेवअबहुए हसिऊण वलोइअं सअणम्॥ (३५८)

[यदि देवरेण भणिता खड्गं गृहीत्वा राजकुलं व्रज।
तत्किं सेवकवध्वा हसित्वावलोकितं शयनम्॥]

अत्र निरीक्षितमनेनात्र पुरुषायितलक्ष्म, पादलाक्षादिकम्, तेन नियुङ्क्ते मां [1]नृकर्मणीत्यभिप्रायेण वध्वाः शयनावलोकनमित्यभिप्रायगूढम्॥

वस्तुगूढं यथा -

पानीयं पातुमिच्छामि त्वत्तः कमललोचने।
यदि दास्यसि नेच्छामि न दास्यसि पिबाम्यहम्॥ (३५९)

अत्र दास्यसीति दासीलक्षणस्य वस्तुनो गूढत्वादिदं वस्तुगूढम्॥

Who is that fool, who thrust into your heart these (two arrows, O Deer,) as, with the earthen cup, you were drinking the lotus-cool water? (355)

Here the accusative case of *śarau* (two arrows) has been concealed (in *śarāveṇa*). Hence this is *kāraka-gūḍham.*

Relation-concealed is as follows:

My heart is not aware of (committing) any wrong. why do you get angry? O red eyed one! Enough of this baseless crying. (356)

Here, in 'My heart is not aware of any wrong', the word indicating relation (*me* = my) has been concealed by the wrong perception of the word as *mayā* (= by me) in the third case. Hence this is *sambandha-gūḍham.*

Quarter-concealed is as follows:

The volley of golden arrows flying through the sky, assailing the ears with its high sound, flashed (.....) (357)

Here, the concealed fourth quarter of the verse can be constructed from the first half of the verse, with the second, first, seventh, fifth, eleventh, ninth, thirteenth and sixteenth letters. That is *vidyutāmiva saṃhatiḥ* (like a long course of lightning). So this is *pādagūḍham.*

Intent-concealed is as follows : (*Prākṛta*)

If her husband's brother tells her - 'Take the sword and go to the royal palace', why does the attendant's bride laugh and look at the bed? (358)

'He has seen the marks left by the man-like love making, like the red dye of my feet (on the bed); therefore he appoints me in chores suited to men.' With this thought the bride looks at the bed. Hence this is *abhiprāya-gūḍham.*

Thing-concealed is as in:

O lotus eyed one! I desire to drink water from you. If you will give (or if you are a slave girl), I do not want it; if you will not give (or if you are not a slave girl), I will drink. (359)

Here *dāsyasi* (you will give) has concealed the thing (slave girl) indicated by the word *dāsī*, hence this is *vastu-gūḍham.*

२०. षड्विधं प्रश्नोत्तरम्

यस्तु पर्यनुयोगस्य निर्भेदः क्रियते पदैः।
विदग्धगोष्ठ्यां वाक्यैर्वा तं हि प्रश्नोत्तरं विदुः॥ १४६॥

अन्तःप्रश्नबहिःप्रश्नबहिरन्तःसमाह्वयैः।
जातिपृष्टोत्तराभिख्यैः प्रश्नैस्तदपि षड्विधम्॥ १४७॥

तेष्वन्तःप्रश्नं यथा -

काहमस्मि गुहा वक्ति प्रश्नेऽमुष्मिन् किमुत्तरम्।
कथमुक्तं न जानासि कदर्थयसि यत्सखे॥ (३६०)

अत्र 'कदर्थयसि' इति पदं कथमुक्तं रेफयकारयुक्तं 'दर्यसीति स्यात्। अतो वाक्यान्तरे प्रश्नोत्तरस्योक्तत्वाद् अन्तःप्रश्नमिदम्॥

बहिःप्रश्नं यथा -

भद्र माणवकाख्याहि कीदृशः खलु ते पिता।
वेलान्दोलितकल्लोलः कीदृशश्च महोदधिः॥ (३६१)

अत्र 'मज्जन्मकरः' इत्यस्योत्तरस्य प्रश्नाद् बहिरुक्तत्वाद् बहिःप्रश्नमिदम्॥

बहिरन्तःप्रश्नं यथा -

सुभद्रां क उपायंस्त प्रश्नेऽमुष्मिन् य उत्तरः।
स कीदृक् कपिमाचष्टे व्योम्नि 'पर्णस्थितिः कुतः॥ (३६२)

अत्र 'वायुतः' इत्युत्तरेण प्रश्नाद् बहिरुक्तेन वायुतो नरो वानरो भवतीति, सुभद्रोपयन्ताप्युच्यते। तेनैतद् बहिरन्तःप्रश्नं भवति॥

20. *Praśnottaram* of Six Types

146. That is known as *praśnottaram* (counter-question) when a testing question is blasted in assemblies of the learned, with (clever) words or sentences.

147. This too is of six types, named *antaḥpraśnam* (answer contained within the counter-question), *bahiḥpraśnam* (answer lying outside the counter-question), *bahirantaḥpraśnam* (answer outside and within the counter-question), *jātipraśnam* (revealing the nature of countering), *pṛṣṭapraśnam* (answer contained within the original question) and *uttarapraśnam* (containing the question demanded as the answer and its answer).

Of these *antaḥpraśnam* is as follows:

'Who am I? - says the cave. For this question what is the answer?' 'How is it that you do not know what has already been said, that you ask useless questions, friend?' [Or 'O friend, do you not know *kadarthayasi* which has dropped *ka* and *tha*, (thus leaving *daryasi* = *darī asi* or 'you are a cave')?'] (360)

Here, the phrase *kadarthayasi*, dropping *ka* and *tha*, and joining *ya* and *ra*, should become *daryasi*. Since the answer to the question has been spoken within the sentence (posing the counter-question), this is *antaḥpraśnam* (*praśnottaram*).

Bahiḥpraśnam is as follows:

'O good boy, tell us - what is your father like?' 'What is the ocean like, whose waves are undulating its shores?' (361)

Here the answer *majjanmakaraḥ* ('causer of my birth'/'with great diving fish') is given outside the (counter-)question. Hence this is *bahiḥpraśnam* (*praśnottaram*).

Bahirantaḥpraśnam is as follows:

'Who married *Subhadrā*? How does the answer to that question denote monkey?' 'How does a leaf stay in the sky?' (362)

Here, the answer *vāyutaḥ* (because of the wind) is given outside the (counter-)question. As *vā-yutaḥ* (combined with *vā*), 'nara' becomes *vānara* (monkey), *Subhadrā*'s husband (*Arjuna* = *nara*) is also indicated. [This part of the answer lies in the indicated answer, namely, *vāyutaḥ*.] Hence this becomes *bahirantaḥpraśnam* (*praśnottaram*).

जातिप्रश्नं यथा -

कीदृशा भूमिभागेन राजा 'स्नातोऽनुमीयते।
प्राङ्गणं कुरुतेत्युक्ताः किमाहुस्तदनिच्छवः॥ (३६३)

'हैमवारकरञ्जिना' 'नाजिरं करवामहै' इत्युत्तराभ्यां गतप्रत्यागताभ्यां प्रश्नोत्तरजातिरभिधीयते। जातिप्रश्नमिदम्॥

पृष्टप्रश्नं यथा -

को सो जोअणवाउ को दण्डणं दुवे सहस्साइं।
का काली का मधुरा किं शुकपृथुकाननच्छायम्॥ (३६४)

[कः स योजनपादो को दण्डानां द्वे सहस्रे।]

अत्र य एव प्रश्नाः-कः स योजनपादः, को दण्डानां द्वे सहस्रे इत्यादयः, त एव 'कोशो योजनपादः', 'कोदण्डानां द्वे सहस्रे' इत्यादीनि उत्तराणि भवन्ति। एवं 'का काली, का मधुरा किं शुकपृथुकाननच्छायम्' इत्युत्तरं किमभिहितशेषस्य प्रष्टव्यमिति पृष्टप्रश्नम्॥

उत्तरप्रश्नं यथा -

किं वसन्तसमये वनभक्षः पृष्टवान् स पृथुलोमविलेखः।
उत्तरं च किमवापतुरेतौ काननाद तिमिरादपि काली॥ (३६५)

अत्र प्रश्नस्य हे काननाद, हे तिमिराद, 'पिकालीत्येतदेवोत्तरं भवतीत्युत्तरप्रश्नमिदम्॥

Jātipraśnam is as follows:

'From what kind of floor does one infer that the king has bathed?' 'What did the unwilling men say, when they were ordered, 'Construct the court'?' (363)

The two answers *haimavārakarañjinā* (adorned with gold pitchers) and *nājiram karavāmahai* (we will not construct the court), (consisting of the same letters), read forwards and backwards, convey the *jāti* (nature, i.e., question turned back by question) of *praśnottaram*. Hence this is *jātipraśnam* (*praśnottaram*).

Pṛṣṭapraśnam is as follows: (*Prākṛta* mixed)

Who is one fourth of a *yojana* (= nine miles)? Who is two thousand staffs? Who is black? Who is sweet? What is like the forest full of parrots? (364)

Here, the questions, 'Who is a quarter of a *yojana*?' and 'Who has two thousand staffs?', themselves, become the answers, viz. '*krośo* (*koso*) is a quarter of a *yojana*' and 'two thousand *kodaṇḍa* (bows)'. Similarly, *kā kālī* ('Who is black?' answer: *kāka+ali*, i.e. crow and bee), *kā madhurā* ('Who is sweet?' answer: *kāma-dhurā*, i.e., load of wishes or wish cow), *kiṃ śukapṛthukānanacchāyam*, ('What is like the forest full of parrots? answer: *kiṃśukapṛthukānanacchāyam*, i.e., the appearance of a forest full of *kiṃśuka* trees), have to be countered with the same, taking the word indicating 'what/who' (i.e., *ko, kā, kim*) as part of the reply. Hence this is *pṛṣṭapraśnam* (*praśnottaram*).

Uttarapraśnam is as follows:

'What did that jungle eater, who is marked with a thick coat of hair ask, in the spring?' 'Did these two (questions) '*kā nanāda* (who called ?)', '*timirādapi kālī* (blacker even than darkness?)', get an answer?' [The lion asked - who called? What is blacker than darkness? The answers to these questions are *pika* and *ali* = cuckoo and bee.] (365)

Here, for the counter-question [*kā nanāda? timirādapi kālī?*], '*He kānanāda* (O jungle eater), *He timirāda* (O eater in the forest darkness)! (It is) *pikālī*!' itself is the answer. Therefore, this is the *uttarapraśnam* type (of *praśnottaram*).

२१. षड्विधम् अध्येयम्

यद्विधौ च निषेधे च व्युत्पत्तेरेव कारणम्।
तदध्येयं विदुस्तेन लोकयात्रा प्रवर्तते॥ १४८॥

काव्यं शास्त्रेतिहासौ च काव्यशास्त्रं तथैव च।
काव्येतिहासः शास्त्रेतिहासस्तदपि षड्विधम्॥ १४९॥

तेषु काव्यं यथा -

यदि स्मरामि तां तन्वीं जीविताशा कुतो मम।
अथ विस्मृत्य जीवामि जीवितव्यसनेन किम्॥ (३६६)

तदिदमुक्तिप्राधान्यात् काव्यमित्युच्यते॥

शास्त्रं यथा -

स्निग्धोन्नताग्रतनुताम्रनखौ कुमार्याः
पादौ समोपचितचारुनिगूढगुल्फौ।
श्लिष्टाङ्गुली कमलकान्तितलौ च यस्या-
स्तामुद्वहेद् यदि भुवोऽधिपतित्वमिच्छेत्॥ (३६७)

अत्र स्निग्धत्वादेः शब्दस्य प्राधान्यमिति शासनाच्छास्त्रमिदम्॥

इतिहासो यथा -

हिरण्यकशिपुर्दैत्यो यां यां स्मित्वाप्युदैक्षत।
भयाद्भ्रान्तैः सुरैश्चक्रे तस्यै तस्यै दिशे नमः॥ (३६८)

सोऽयमतीतार्थप्राधान्यादितिहासः॥

काव्यशास्त्रं यथा -

नान्दीपदानि रतनाटकविघ्नशान्ता-
वाज्ञाक्षराणि परमाण्यथवा स्मरस्य।
दष्टेऽधरे प्रणयिना विधुताग्रपाणि
सीत्कारशुष्करुदितानि जयन्ति नार्याः॥ (३६९)

21. *Adhyeyam* of Six Types

148. That which brings about only knowledge (*vyutpatti*), in (expression in the manner of) assertion/injunction and negation/prohibition, that is known as *adhyeyam* (learning). The journey (through life) in the world is guided by it.

149. That too is sixfold - *kāvyam* (poetic expression), *śāstram* (normative science), *itihāsa* (history), *kāvyaśāstram* (normative science expressed in poetry) and similarly, *kāvyetihāsa* (history presented poetically), and *śāstretihāsa* (normative science presented in history).

Of these *kāvyam* is as follows:

If I think of that slender girl, there is no hope of my living. And if I banish thoughts of her and stay alive, why the distress of living? (366)

This is called *kāvya(-adhyeyam)* because it is the expression that is important (here).

Śāstram is as follows:

If one wants supremacy over the earth, he should marry that lass whose feet are smooth, arched, narrow tipped, with red nails, uniformly draped with flesh, graceful with ankles that do not protrude, toes that are closely joined and soles that have the (white) glow of the lotus. (367)

Here, in (specifying) 'smoothness' etc., the verbal authority ‹*śabda*›, is prominent. Since this is prescriptive ‹*śāsanāt*›, this is the *śāstra(-adhyeyam)*.

Itihāsa is as follows:

The gods who were nervous with fear, made obeisance to every one of the directions towards which the demon *Hiraṇyakaśipu* had cast a glance, albeit a smiling one. (368)

Due to the prominence given to events of the past, this is the *itihāsa(-adhyeyam)*.

Kāvyaśāstram is as follows:

The words of *nāndī* (inaugural prayer) for subduing the obstacles to the drama of love, or the supreme commands of *Madana* that they are, women's cries with gasps and waving hands, when their lips are bitten by the lover, triumph. (369)

अत्र काव्येन शास्त्रमभिहितमितीदं काव्यशास्त्रम्॥

काव्येतिहासो यथा -

स संचरिष्णुर्भुवनान्तरेषु यां यदृच्छयाशिश्रयदाश्रयः श्रियाम्।
अकारि तस्यै मुकुटोपलस्खलत्करैस्त्रिसंध्यं त्रिदशैर्दिशे नमः॥ (३७०)

अत्र प्रागुक्तस्यैवेतिहासार्थस्य काव्येनाभिधानात् काव्येतिहासोऽयम्॥

शास्त्रेतिहासो यथा -

धर्मे चार्थे च कामे च मोक्षे च भरतर्षभ।
यदिहास्ति तदन्यत्र यन्नेहास्ति न तत्क्वचित्॥ (३७१)

अत्र धर्मार्थकाममोक्षाणामितिहासे निवेशितत्वादयं शास्त्रेतिहासः॥

२२. षड्विधं श्रव्यम्

श्रव्यं तत् काव्यमाहुर्यन्नेक्ष्यते नाभिधीयते।
श्रोत्रयोरेव सुखदं भवेत् तदपि षड्विधम्॥ १५०॥

आशीर्नान्दी नमस्कारो वस्तुनिर्देश इत्यपि।
आक्षिप्तिका ध्रुवा चेति शेषोऽध्येयं[१] भविष्यति॥ १५१॥

तत्राशीर्यथा -

भूयाद्वः श्रेयसे देवः पार्वतीदयितो हरः।
पातु वः परमं ज्योतिरवाङ्मनसगोचरः॥ (३७२)

अत्र आशंसायां लिङ् लोट् च। तदिदं वाक्यद्वयमाशीः॥

Here technical rules have been conveyed through poetry, so this is the *kāvyaśāstra (-adhyeyam)*.

Kāvyetihāsa is as follows:

Walking as his fancy took him, whichever Direction that abode of riches (*Hiraṇyakaśipu*), who could travel over the different worlds, reached, to that Direction was made the ritual obeisance (to be performed) at the three junctions of the day, by the gods, their hands (joined together over their heads,) glinting in the gems on their crowns. (370)

Here the content of history already narrated, is expressed through poetry. Hence this is the *kāvyetihāsa(-adhyeyam)*.

Śāstretihāsa is as follows:

O the best of *Bharatas*! Of righteousness, wealth, desire and emancipation, only that which exists here [in war], is found elsewhere; what is not here, is not found anywhere. (371)

Here, since (the norms of) righteousness, wealth, desire and emancipation have been placed in history (*Mahābhāratam*), this is the *śāstretihāsa (-adhyeyam)*.

22. *Śravyam* of Six Types

150. That poetry is called *śravyam* which is neither viewed (primarily as a visual presentation?) nor conveyed (by acting or narration ?). It gives pleasure only to the ears. That too is of six types.

151. They are - *āśīḥ* (benediction), *nāndī* (prayer), *namaskāra* (obeisance), *vastunirdeśa* (indication of the content) and also *ākṣiptikā* (song establishing a tune/mood?) and *dhruvā* (song aiding a situation). The remaining (modes of presentation, other than *śravyam*?) will be *adhyeyam*.

There *āśīḥ* is as follows:

May God *Hara* (*Śiva*), whose consort is *Pārvatī*, preside over your uplift. May that Supreme Light which is beyond the reach of speech and thought protect you. (372)

Here, the benedictive and imperative moods are used in blessing. So this sentence pair is the *āśīḥ* (type of *śravyam*).

नान्दी यथा -

भद्दं भोदु सरस्सईअ कइणो णन्दन्तु वासाइणो
अण्णाणं पि परं पअट्टउ वरा वाणीच्छइल्लप्पिआ।

वच्छोमी तह माअही फुरदु णो सा किं अ पञ्चालिआ
रीदीओ विलिहन्तु कव्वकुसला जोण्हं चओरा विअ॥ (३७३)

[भद्रं भवतु सरस्वत्याः कवयो नन्दन्तु व्यासादयः,
अन्येषामपि परं प्रवर्ततां वरा वाणी[1] च्छेकप्रिया।

वैदर्भी तथा मागधी स्फुरतु नः सा किं च पाञ्चालिका
रीतिका विलिहन्तु काव्यकुशला ज्योत्स्नां चकोरा इव॥]

सेयं रङ्गमङ्गलान्तं स्वस्त्ययनं नान्दी॥

नमस्कृतिर्यथा -

जयति ब्रह्मभूः शंभुर्वन्देमहि महेश्वरम्।
इदं गुरुभ्यः पूर्वेभ्यो नमोवाकं प्रशास्महे॥ (३७४)

सेयं स्तुतिर्नमस्क्रिया च नमस्कृतिरेव भवति॥

वस्तुर्निर्देशो यथा -

अस्त्युद्दामजटाभारभ्रान्तगङ्गाम्बुशेखरः।
आदिदेवो हरो नाम सृष्टिसंहारकारणम्॥ (३७५)

सोऽयं कथाशरीरव्यापिनो वस्तुनो नायकस्य निर्देशो वस्तुनिर्देशः॥

आक्षिप्तिका यथा -

पअपीडिअमहिसासुरदेहेहिं भुअणभअलुआससिलेहेहिं।
सुरसुहदेत्तवलिअधवलच्छिहिं जअइ सहासं वअणु महलच्छिहिं॥ (३७६)

[पदपीडितमहिषासुरदेहैर्भुवनभयलावकशशिलेखैः।
सुरसुखदातृवलितधवलाक्षैर्जयति सहासं वदनं महालक्ष्म्याः॥]

सेयमभिधित्सितरागविशेषप्रयोगमात्रफलं वचनमाक्षिप्तिका॥

ध्रुवा यथा -

मअवहणिमित्तणिग्गअमइन्दसुण्णं गुहं णिएऊण।
लद्धावसरो गहिउण मोत्तिआइं गओ वाहो॥ (३७७)

[मृगवधनिमित्तनिर्गतमृगेन्द्रशून्यां गुहां निरूप्य।
लब्धावसरो[2] गृहीत्वा मौक्तिकानि गतो व्याधः॥]

Nāndī is as follows: (*Prākṛta*)

May *Sarasvatī* flourish; may *Vyāsa* and other writers delight; may the great poetry of others too, delighting the learned, flow. May the *Vaidarbhī, Māgadhī* and *Pāñcālikā* style burst forth in ours. Let those adept at poetry eagerly taste (this fare) as the cakora bird does the moonbeams. (373)

This pronouncement of good wishes at the completion of the stage ceremonies (or for the proper completion of the stage performance) is the *nāndī* (type of *śravyam*).

Namaskṛti is as follows:

Victorious is *Śambhu* (*Śiva*), the self-existent supreme spirit; we bow down to that *Maheśvara* (*Śiva*). And now words of salutation we pronounce to the teachers and elders who came before us. (374)

This praise, obeisance, comes under the *namaskṛti* (type of *śravyam*).

Vastunirdeśa is as follows:

Bearing on his crown the waters of *Gaṅgā* who flows in awe of the fierce heap of matted locks, this is the first god *Hara*, the cause of creation and dissolution. (375)

This, indicating the hero of the theme extending over the body of the story, is the *vastunirdeśa* (type of *śravyam*).

Ākṣiptikā is as follows: (*Prākṛta*)

Victorious is the laughing face of *Mahālakṣmī*, with her foot crushing the (countless) bodies of the demon *Mahiṣa*; whose crescent moon (on her head) destroys the fear of the worlds and whose bright eyes widen, granting immortal happiness. (376)

Since the aim of the words here is to present the particular tune specified (at this point), this is the *ākṣiptikā* (type of *śravyam*).

Dhruvā is as follows: (*Prākṛta*)

Finding the cave bare of the lion - which had gone out to kill prey - the hunter saw his opportunity. Grabbing the pearls, he was gone. (377)

सेयं पात्रप्रवेशरसानुसंधानादिप्रयोजना ध्रुवा॥

२३. षड्विधं प्रेक्ष्यम्

यदाङ्गिकैकनिर्वर्त्यमुज्झितं वाचिकादिभिः।
नर्तकैरभिधीयेत प्रेक्षणाक्ष्वेडिकादि तत्॥ १५२॥

तल्लास्यं ताण्डवं चैव छलिकं सम्पया सह।
हल्लीसकं च रासं च षट्प्रकारं प्रचक्षते॥ १५३॥

तेषु लास्यं यथा -

उच्चिउ पालि पिअ पन्थहिं जन्तउ।
पेक्खमि हत्थं होइ जइ लोअणवन्तउ॥ (३७८)

[उच्चा पालिः प्रियः पथा याति।
प्रेक्षे हस्तं भवति यदि लोचनवान्॥]

तदिदं शृङ्गाररसप्रधानत्वाल्लास्यम्॥

ताण्डवं यथा -

सुअवहवइअरं णिसुणिअ दारुणुरोसविसट्ठपहाररुहिरारुणु।
जलिउ जाअइ णरु रिउसन्तावणु अणलसरिच्छ जइ होइ महारणु॥ (३७९)

[सुतवधव्यतिकरं निशाम्य दारुणरोषविसृष्टप्रहाररुधिरारुणः।
ज्वलितो जायते नरो रिपुसंतापनोऽनलसदृशो यदि भवति महारणः॥]

इदं वीररसप्रधानत्वात्ताण्डवम्॥

छलिकं यथा -

णिसुणिउ पच्छा तुरअरउ भुण्डि हिंसि हसन्ति।
णिअकन्तं डाढजुअलेहिं पुणु पुणु ण अ डसन्ति॥ (३८०)

[निशम्य पश्चात्तुरगरवं शूकरी हिंसार्थं हसति।
निजकान्तं दंष्ट्रायुगलेन पुनः पुनर्न च दशति॥]

इदं तु शृङ्गारवीररसप्रधानत्वाच्छलिकम्॥

This is the *dhruvā* song (type of *śravyam*) employed for announcing the entry of a character, enhancing the emotion of the scene etc..

23. *Prekṣyam* of Six Types

152. That which is accomplished by the dancers with the help of movements of the limbs alone, devoid of speech and other modes (of presentation), consisting of *ākṣveḍikā* etc., should be termed *prekṣaṇā*.

153. (The experts) say that it (*prekṣyam*) is of six types - *lāsyam, tāṇḍavam, chalikam, sampā, hallīsakam* and *rāsa*.

Of these *lāsyam* is as follows: (*Prākṛta*)

The boundary wall is high; the lover is going by the path; I look at (my) hand; if only he possessed eyes.... (378)

Due to the predominance of the amorous mood, this is the *lāsyam* (type of *prekṣyam*).

Tāṇḍavam is as follows: (*Prākṛta*)

If there is a great war, on hearing the news of his son's killing, the man (*Arjuna*) begins to blaze like the fire scorching the enemy, the weapons he shoots in ruthless anger turning red with blood. (379)

Due to the predominance of the mood of valour this is the *tāṇḍavam* (type of *prekṣyam*).

Chalikam is as follows: (*Prākṛta*)

Hearing the sound of horses behind her, the cow-boar chuckles at the idea of the killing (she is going to do?) and stops butting her mate again and again with her two tusks. (380)

Because both the amorous and valorous moods are prominent here, this is the *chalikam* (type of *prekṣyam*).

सम्पा यथा -

वीहेसि हरिमुहि अउ होहि मं गले लेहि सइ।
कन्दइ रिट्ठासुरमारिउ कण्ठवलिउ ण पइ॥ (३८१)

[बिभेषि हरिमुखि अपि भव मां च गले गृहाण सदा।
क्रन्दति रिष्टासुरमारितः कण्ठवलितो न पतिः॥]

तदिदं छलिकमेव किन्नरविषयं सम्पा॥

हल्लीसकं यथा -

चन्दणधूसरअं आउलिअलोअणअं
हासपरम्मुहअं णीसासकिलासिअअम्।
दुम्मणदुम्मणअं सङ्कामिअमण्डणअं
माणिणिआणणअं किं तुम्ह करट्ठिअअम्॥ (३८२)

[चन्दनधूसरमाकुलितलोचनं
हासपराङ्मुखं निश्वासक्लेशितम्।
दुर्मनसां दुर्मनस्कं संक्रामितमण्डनं
मानिन्याननं किं तव करस्थितम्॥]

मण्डलेन तु यत्स्त्रीणां नृत्यं हल्लीसकं तु तत्।
तत्र नेता भवेदेको गोपस्त्रीणां हरिर्यथा॥ १५४॥

हल्लीसकमिदम्॥

रासो यथा -

अइ दुम्मणदुम्मणआ[१] अज्ज किणो पुच्छामि तुमम्।
[२]जेण जिविज्जइ जेण विलासो पलिहिज्जइ कीस जणो॥ (३८३)

[अयि दुर्मनस्क दुर्मनस्क[३] अद्य किं नो पृच्छामि त्वाम्।
[४]येन जीव्यते येन विलासः परिह्रियते किमिति जनः॥]

तदिदं हल्लीसकमेव तालबन्धविशेषयुक्तं रास इत्युच्यते॥

२४. षड्विधं अभिनेयम्

अङ्गवाक्सत्त्वजाहार्याः सामान्यश्चित्र इत्यमी।
[१]षडत्राभिनयास्तद्वदभिनेयं वचो विदुः॥ १५५॥

Sampā is as follows: (*Prākṛta*)

O horse-faced (*kinnara*) lady, are you frightened? Be (reassured). Hold me around the neck always. Your curved-neck (*kinnara*) husband killed by *Riṣṭāsura* does not weep. (381)

This is again *chalikam*, but as it is about semi-humans, it is the *sampā* (type of *prekṣyam*).

Hallīsakam is as follows: (*Prākṛta*)

O angry one! Why does your face rest on your hand? - dusted with sandal, eyes brimming, turned away from laughter, troubled with long sighs, making even sad hearted ones sad hearted, giving away its ornaments? (382)

154. The dance which the women do in a circle - that is *hallīsakam*. There must be one leader, just as *Kṛṣṇa* is the leader among the cowherd women.

This is *hallīsakam*.

Rāsa is as follows: (*Prākṛta*)

O bad hearted one! What will I not ask you today? Why is the person for whose sake you live, because of whom there is joy, shunned? (383)

This is again *hallīsakam*, but being set to a specific *tāla* (time measure), it is called *rāsa*.

24. *Abhineyam* of Six Types

155. Here (in drama) *abhinayas* (acting/presentation) are six, *aṅga* (limb movement), *vāk* (speech), *sattvaja* (inarticulate response), *āhārya* (costume), *sāmānya* (all-inclusive) and *citra* (supplemented?). Expression laden with these is known as *abhineyam*.

तेष्वाङ्गिकाभिनयवद् यथा -

दोर्दण्डाः क्व धृताङ्गदाः क्व च शिरानद्धौ भुजौ द्वाविमौ
वक्त्राणि क्व नु कान्तिमन्ति बलिमत् क्वेदं ममैकं मुखम्।
वाचस्ताः क्व जितार्णवध्वनिघनाः क्वायं वचःसंयमो
हेलाकम्पितभूधरः क्व चरणन्यासः क्व मन्दा गतिः॥ (३८४)

अत्राङ्गिकाभिनयानां प्रतिपादितत्वादिदमाङ्गिकाभिनयम्॥

वाचिकाभिनयवद् यथा -

दुर्वारां मदनशरव्यथां वहन्त्या
तन्वङ्ग्या यदभिहितं पुरः सखीनाम्।
तद्भूयः शिशुशुकसारिकाभिरुक्तं
धन्यानां श्रवणपथातिथित्वमेति॥ (३८५)

अत्र वाचिकाभिनयानां प्रतिपादनादिदं वाचिकाभिनयम्॥

सात्त्विकाभिनयवद् यथा -

वारं वारं तिरयति दृशोरुद्गमो बाष्पपूर-
स्तत्संकल्पोपहितजडिम स्तम्भमभ्येति गात्रम्।
सद्यः स्विद्यन्नयमविरतोत्कम्पलोलाङ्गुलीकः
पाणिर्लेखाविधिषु नितरां वर्तते किं करोमि॥ (३८६)

अत्र बाष्पजाड्यस्तम्भस्वेदकम्पानां प्रतिपादितत्वादिदं सात्त्विकाभिनयम्॥

आहार्याभिनयवद् यथा -

चूडाचुम्बितकङ्कपत्रमभितस्तूणीद्वयं पृष्ठतो
भस्मस्तोमपवित्रलाञ्छनमुरो धत्ते त्वचं रौरवीम्।
मौर्व्या मेखलया नियन्त्रितमधोवासश्च माञ्जिष्ठकं
पाणौ कार्मुकमक्षसूत्रवलये दण्डोऽपरः पैप्पलः॥ (३८७)

अत्राहार्याभिनयानां प्रतिपादितत्वादिदमाहार्याभिनयम्॥

सामान्याभिनयवद् यथा -

Of them that with *āṅgika-abhinaya* is as follows:

Where those arm-staffs adorned with bracelets, and where these two arms with protruding veins! Where those glowing faces and where this my lone face full of wrinkles! Where those words surpassing in depth the boom of the ocean and where this speech subdued! Where indeed that firm, joyful step causing the earth to tremble and where this slow trudge! (384)

Here, as movements of limbs are described, this is *āṅgikābhinaya*-laden (*abhineyam*).

That with *vācikābhinaya* is as follows:

Bearing the pain of *Madana*'s arrows which she cannot check, the words uttered by the frail girl in the company of her friends, repeated by children, parrots and *sārikās*, grace the path to the ears of truly blessed ones. (385)

Here, since *vācikābhinaya* is described, this is *vācikābhinaya*-laden (*abhineyam*).

That with *sāttvikābhinaya* is as follows:

Welling up again and again, the tears blur my vision; numbed by constant thought of her, my body becomes still. And suddenly breaking into sweat, this shaking hand makes my fingers tremble uncontrollably in my efforts to sketch (her). What can I do? (386)

Here, as tears, numbness, stillness, sweating and shaking are described, this is *sāttvikābhinaya*-laden (*abhineyam*).

That with *āhāryābhinaya* is as follows:

On his back hang two quivers, the feathers of whose arrows are kissing his head; his chest marked by a small dot of sacred ash wears the skin of the black deer; his lower cloth dyed red, is held tight by a bow-string serving as a girdle; in his hand he has the bow and the string of holy beads, and also a *pippala* staff. (387)

Here, as the items of attire are described, this is *āhāryābhinaya*-laden (*abhineyam*).

That with *sāmānya abhinaya* is as follows:

राहोश्चन्द्रकलामिवाननचरीं दैवात्समासाद्य मे
दस्योरस्य कृपाणपातविषयादाच्छिन्दतः प्रेयसीम्।
आतङ्काद्विकलं द्रुतं करुणया विक्षोभितं विस्मया-
त्क्रोधेन ज्वलितं मुदा विकसितं चेतः कथं वर्तताम्॥ (३८८)

अत्र चतुर्णामभिनयानां प्रयोगादिदं सामान्याभिनयम्॥

चित्राभिनयवद् यथा -

व्यतिकर इव भीमस्तामसो वैद्युतश्च
क्षणमुपहतचक्षुर्वृत्तिरुद्भूय शान्तः।
कथमिह न वयस्यस्तत्किमेतत् किमन्यत्
प्रभवति हि महिम्ना स्वेन योगेश्वरीयम्॥ (३८९)

अत्र हस्ताध्यायपदाध्याययोः कथितत्वाच्चित्राभिनयमिदम्॥

चतस्रो विंशतिश्चैताः शब्दालङ्कारजातयः।
शब्दसंदर्भमात्रेण हृदयं हर्तुमीशते॥ १५६॥

इति श्रीमहाराजाधिराजभोजदेवविरचिते
सरस्वतीकण्ठाभरणनाम्न्यलङ्कारशास्त्रे
शब्दालङ्कारविवेचनम् इति
द्वितीयः परिच्छेदः।

By good fortune, finding my beloved (*Mālatī*), caught like the moon's digit in the mouth of *Rāhu*, saving her from the strikes of this robber's sword - anxious with fear, melted by pity, stunned by surprise, burning with anger, and opening with happiness, (imagine) how my heart must be! (388)

Here, since all the four *abhinayas* have been made use of, this is *sāmānya-abhinaya*-laden (*abhineyam*).

That with *citrābhinaya* is as follows:

Dreadful darkness and lightning, doom like, now rising and now quietening, for a moment blinding the eyes! And how is it that my friend is not here? What is this? What else? This lady who has mastered *yoga* is at work, employing her power! (389)

Here, as the instructions for the gestures of hands and feet (stage directions) have been given, this is *citrābhinaya*-laden (*abhineyam*). [See *Mālatīmādhavam*, Act IX, v.54. The verse is interspersed with directions such as 'observing', 'thinking'.]

156. These twentyfour varieties of adornment of expression are capable of delighting the heart by the mere arrangement of words/sounds.

Thus ends Chapter Two
'An Examination of Embellishments of Expression'
in the Treatise on Poetics named
Sarasvatīkaṇṭhābharaṇam
by King *Bhoja*.

Chapter One - Variant Readings

Title - Bhoja has given the title *'Sarasvatīkaṇṭhābharaṇam'* to two of his works - one on Grammar and the other on Poetics. Biswanath Bhattacharya uses the title *'Sarasvatīkaṇṭhābharaṇālaṅkāraḥ'* to distinguish this work from the treatise on vyākaraṇa, since the author is the same. But as Bhoja does not qualify his work in this manner, and a perusal of the contents can easily distinguish this work from the other, the original title has been retained.

K.1 - 1. APB reads वर्ण:

Ex.2 - 1. KM reads कम्ब: शम्बं. These words mean 'cloud' and 'pond'. We have retained the forms which can be interpreted only in the more rare senses, as the intention is to illustrate the fault of unfamiliar poetic usage.

Ex.3 - 1. APB, BHU read तत्र; but यत्र makes better sense, as the verse is a continuous description of the rainy season which saddens the lover's heart.

2. KM reads दुर्धर्ष्टि

3. BHU पोफुल्लितनीप:; APB पोफुल्लिनीप:. We have retained पोफुल्लित नीप:, as this maintains the uniform use of verbs in the expression.

K.10 - 1. APB तदसमर्थं तदुच्यते.

K.11 - 1. APB अप्रसिद्धार्थप्रयोगं.

K.13 - 1. KM विपरीतं विरुद्धार्थ-.

Ex.16 - 1. APB कार्यैक्ये.

Ex.17 - 1. APB, KM read वनितागुह्यकेशानां, Obviously the words have to be kept separate, as the intended sense cannot be made, and the unintended sense as well as faulty sentence construction will result, if this reading is taken.

2. KM पेलबन्धनम्.

Comment - 1. APB वनितागुह्यकेशानां, BHU प्रियागुह्यकेशानां. The words have to be separate. So the KM reading has been taken.
2. APBÉपेलवंधनशब्दानाम्....

K.21 - 1. KM यत्र तत्क्रमः.

Ex.28 - 1. BHU reads बालां तदलकत्विषः. in the place of गम्भीराः स्तनयित्नवः.

Ex.30 - 1. BHU reads क्षिपति in the place of फेल्लति.
2. BHU reads निवारयति in the place of हक्कायति.

Comment - 1. All editions read इत्यादौ वक्तव्ये. But KM suggests इति वक्तव्ये on the basis of the *ṭīkā*. So that reading has been taken.

Ex.31 & *chāyā* - 1. BHU reads आउञ्झिअ, probably on the basis of the *ṭīkā*.

2. KM प्रेक्षंत राजकुलकर्मकरा.

Ex.37 *chāyā* - 1. BHU reads परिनिर्यद्भ्रमरगणा in the place of परिणीयमानभ्रमरगणा.

Ex.39 - 1. KM सदध्यास्त.

Ex.40 & *chāyā* - 1. APB, BHU read -मुद्धससिलेहम् for -भुद्धससिलेहम्.
2. BHU reads -मुग्धशशिलेखम् for भुग्नशशिलेखम्.

K.33 - 1. KM reads गतिः for स्थितिः.

Ex.44 - 1. KM -जन्म सदृक्ष-.

Verse after ex.47 - 1. All the editions read इत्यादिबन्धपारुष्यं. The words should be separate to make the intended sense. And the source, *Kāvyādarśa*, supports the emendation we have made.

Ex.50 - 1. KM कोऽर्थः.

Ex.54 - 1. APB ईदृशीम्.

Ex.59 - 1. APB सफलं ययौ वनमेतत्.

Ex.60 - 1. KM ऽप्रसरता.
2. APB क्वचिदायत्यनिघ्नता.

Ex.63 - 1. APB वाक्यमिदं.

Comment - 1. APB वाक्यशशिनोश्च.

Ex.66 - 1. BHUÉतदुपान्त..

Comment - 1. All the editions have a full stop after this word -अभावात्. Since the sentence is incomplete, it has been removed.

Ex.67 - 1. APB मेघनिस्वनः.

Comment - 1. BHU, KM have a full stop after this word -दुर्दिनत्वात्. Since the sentence is incomplete, the APB reading has been retained.

Ex.68 comment - 1. KM has a full stop after this word -अनुपलम्भात्.

Ex.70 comment - 1. KM आभरण-, BHU आवरण-.

Ex.79 comment - 1. APB, BHU read सति. Obviously, the absence of looseness is possible only when all the consonants are not light, so the KM reading has been kept.

Ex.82 - 1. APB, BHU विरसत्यालम्बते. The reading retained makes better sense.

Ex.84 - 1. KMÉप्रेमभावैः कपोलैः.

Ex.87 - 1. APB, KM जनुषा. KM admits that the *ṭīkā* takes the reading जनिना.

2. APB नाप्येति.

Ex.91 - 1. APB -वदने.

K.70 - 1. APB, KM वाक्यवृत्तिर्या. The reading retained expresses the idea of speech issuing from feeling, in a better way.

Ex.113 - 1. All the editions read आविरलसं वलितार्धतारम्. The words have been joined on the authority of *Vāmana.*

Ex.115 comment - 1. APB बहुधा.

Ex.126 - 1. All three editions read श्रियाधिकानां प्रति. The reading selected is presented in the Hindi translation by Kameshwarnath Mishra, and is supported by *Śiśupālavadham,* from where this half-verse has been taken.

Ex.127 - 1. APB खादय:.

Comment - 1. APB खादय.

Ex. 129 - 1. APB, KM - तन्त्री मण्डल-

Ex.130 - 1. APB, KM मुक्ताङ्ग-.

Ex.131 - 1. BHU completes the first half of this example, taking the second half from the cited source, thus - '(रत्नाकरं वीक्ष्य मिथ: स जायां रामाभिधानो हरिरित्युवाच) ॥१३२॥'

2. BHU supplements the second half thus - '(तथा च) पितु: पदं मध्यममुत्पतन्ती काञ्चीगुण-स्थानमनिन्दिताया: ॥१३३॥'. We have retained the version in the KM and APB edns., as the piecing together of different portions in a single example is not uncommon in *Bhoja* (and other rhetoricians), since the object is to illustrate the *guṇa* or *doṣa* or other feature of poetry that is being defined. To show them as the separate examples they are, they have been presented in different lines.

Ex.131 comment - 1. KM आत्मना.
2. KM आकाशविषया,
3. KM नितम्बविषयम्.

K.95 - 1. APB, BHU तदीरितम् for निरूपितम्. The reading chosen expresses the acceptability gained by the fault under certain conditions.

Ex. 133 & *chāyā* - 1. KM कलावेण,
2. KM कलापेन.

Ex.141 - 1. BHU नृत्यकृत्ये.

Ex.145 - 1. BHU नि:स्यन्दि बिन्दु:.

Comment - 1. BHU नि:स्यन्दि बिन्दु:.
2. APB दोष:.

Ex.146 comment - 1. BHU, KM अप्यन्यत्र for ऽप्यत्र. The reading retained expresses the idea of the words' being used to indicate the sense in this instance better.

K.101 - 1. KM विलोचनन्यस्तं.

K.107 - 1. BHU संबन्धविज्ञानहेतुः.
2. BHU दोषः.

Ex.150 comment - 1. BHU संबन्धिविज्ञानहेतोः.

K.111 - 1. APB वाक्ये वाक्यविदो.

K.112 - 1. BHU, KM ग्राम्यादिभिरथापि. The APB reading ग्राम्यादिभिदयापि is obviously the right one, as *Bhoja* is referring to the varying of types considered under both classifications.

Ex.160 comment - 1. BHU लिङ्गवचनभेदे न दूषणं तस्य.
2. BHU केवलसादृश्यम्.

Ex.161 comment - 1. BHU तत्रेन्द्र.

Ex.162 comment - 1. KM शार्ङ्गमनुमेयम्.

Ex.163 - 1. APB, BHU ह्णाउं.
2. APB उह्लासिअ.
3. APB अणाह्णा ओसि.
The reading retained is borne out by the comment in BHU and KM.

Comment -1. APB ह्णह्लादिसंयोगस्य.
2. BHU अतीव्रप्रयत्न-.

Ex.164 - 1. BHU अविकलेनागमेनैव.

Ex.165 comment - 1. BHU तत्रास्तिर्भवन्तीपरः प्रथमपुरुषः प्रयुज्यत' इति. In the Index this edition attributes this statement to the *Mahābhāṣyam*. Since the other two editions have the other reading, and since it is possible *Bhoja* did not quote this version, we have selected that. Besides, this 'traced' version does not make any material difference to the purport.

Ex.166 - 1. KM -लालसाः.

Ex.167 - 1. BHU, APB वरामामुखानिलैः. The reading selected bears out the definition of *viṣamatā* better, and is supported by an early edn. of *Kāvyādarśa.*

K.124 - 1. KM प्रसिद्धश्चेन्न.

K.126 - 1. KM अस्याः समस्तं.

Ex.173 comment - 1. APB अत्र समस्त.

Ex.175 - 1. BHU क्वाकृत्यं.

K.131 - 1. APB पदप्रयोजनं.

2. APB अर्थमेव.

3. KM यत्.

Ex.177 comment - 1. APB, KM वदनस्थानस्य.

Ex.178 comment - 1. APB विशेषानविधायकत्वे.

Ex.179 comment - 1. APB, KM यदेतस्य गोपनाय for तदन्यगोपनाय.

2. APB व्यर्थैरव for द्व्यर्थैरव.

K.134 - 1. APB, KM सोपक्रमो. The reading chosen has been rightly suggested by BHU edn..

K.136 - 1. APB दुष्यन्ति.

K.137 - 1. APB तत्कान्ते.

Ex.182 - 1. BHU देवधिष्ण्यमिव.

Ex.184 - 1. APB, KM संभावयन्ति यान्येवं. The reading selected seems to be grammatically more correct and is supported by the edition consulted, of *Kāvyādarśa.*

Ex.187 comment - 1. APB, KM अप्रकृतत्वेऽपि. The KM edn. remarks that the reading we have retained is supported by the *ṭīkā.* It is also supported by the wording of the definition.

Ex.189 - 1. BHU सूर्येण.

Comment - 1. APB अगुणत्वम्.

K.146 - 1. BHU नाभिदुष्यति.

Ks. 147-149 - 1. BHU presents these verses within inverted commas preceded by (यदाहुः), as they are from *Kāvyādarśa*. But the next one presented as a *kārikā* is also from the same work. So we have retained them all as *kārikās*, as in APB and KM.

K.150 - 1. APB, KM सकलेष्वेव. The reading retained has the support of *Kāvyādarśa*.

Ex.202 comment - 1. All the editions read रागहेतुत्वेऽपि. The emendation has been suggested, as the purport demands it.

K.153 - 1. APB, KM -बन्धम्-. The reading retained conveys the purport properly and is supported by *Vāmana's Kāvyālaṅkārasūtravṛtti* where the same verse has been cited.

K. 154. 1. BHU मध्यक्षामे.

Chapter Two - Variant Readings

K.14 - 1. APB स्वाधिकारजिहासया for स्वाधिकाराजिहासया. The latter makes better sense, although the consulted edition of *Kāvyamīmāṃsā* has the former reading.

K.16 - 1. APB, KM read भणितिः for भणिती.

Ex.8 - 1. APB reads दीपितानङ्गा and KM reads दीपितानङ्गी for दीपिकानङ्गी. The last is supported by *Rudraṭa.*

K.18 - 1. APB वाक्यं for काव्यं.

K.20 - 1. KM reads पद्यबन्धेऽपि for पद्यबन्धे न.

K.25 - 1. BHU वृत्तगन्धीति for पद्यगन्धीति. But *Bhoja* uses the general term and separately illustrates वृत्तगन्धी and जातिगन्धी prose.

Ex.16 - 1. KM reads समविलङ्घित- for समभिलङ्घित-.

Comment - 1. APB अन्तरान्तरानुप्रवेशात् for अन्तरानुप्रवेशात्.

Ex.21 introduction - 1. BHU द्रुतमध्या च for द्रुता मध्या च.

Ex.22 introduction - 1. APB, KM द्रुता for द्रुतमध्या.

Ex.23 - 1. APB, KM प्रसभममृतवर्षेणैव for प्रसभममृतमेघेनैव, which is supported by *Mālatīmādhavam.*

Ex.24 - 1. APB एव for एष in the prose part.

Ex.26 - 1. APB गात्राविधात-, KM गात्राविघात- for गात्राभिघात-.

Comment - 1. APB श्लथभाव- for श्लथ-.

Ex.27 - 1. KM, APB वलित- for चलित-. The latter is more suitable for the context.

Ex.28 - 1. APB वर्त्म- for मार्ग-.

2. APB आलिङ्गित- for आलम्बित-.

Ex.30 - 1. APB शाखि- for शाक-.

K.41 - 1. APB संवृत्त्या: for संवृत्या.

Ex.45 comment - 1. APB, KM लक्षणयोगै: for लक्षणवतीनां योगै:. The reading taken serves the purport better.

Ex.48 introduction - 1. APB संवृत्तिमुद्रा for संवृतिमुद्रा.

K.49 - 1. KM युज्यते for युज्जते.

K.51 -1. APB, KM उदाहरणमालासां for उदाहरणमेवासां. The reading taken expresses the purport better.

Ex.58 - 1. APB स प्रैति for सद्येति.

Ex.61 - 1. APB, KM पेया for मेया.
2. APB, KM मातव्या for पातव्या.
The readings selected make better sense.

Comment - 1. KM, BHU द्विरूपा for विधिरूपा.

Ex.62 - 1. KM, BHU वदनबिस-. But वदत बिस- seems to make better sense.

Comment - 1. APB stops at भणिति:, taking निषेधरूपा to introduce the next example.

Ex.63 introduction - 1. APB निषेधरूपा विशेषभणितिर्यथा-.

Ex.65 - 1. KM उच्छ्रितं for उत्थितं.

Ex.67 comment -1. KM -रहितत्वात् for -रचितत्वात्.

Ex.71 - 1. APB षण्डेषु for खण्डेषु.

Comment - 1. APB षण्डेषु for खण्डेषु.

K.55 - 1. APB, BHU वाक्यार्थवाक्ययो: for वाक्यार्थे वाक्ययो:. But the meshing is of the sentences, and the meaning provides the justification.

Ex.77 - 1. KM स्तेयं for देयं.

Ex.78 *chāyā* - 1. BHU, KM सुखासिका तिलवने. But the words should be joined in compound, as is evident from the comment.

Comment - 1. BHU लक्षिता। अभिहितेष्वपि for लक्षिताभिहितेष्वपि.
2. KM महासंभवत्वं for महारंभत्वं.
3. BHU अनुस्वानशक्त्या for अनुस्मरणशक्त्या.
4. KM विरहकार्श्यं for विरहक्षामता.
5. APB लक्ष्यते। तेन for लक्षितेन.
6. APB षण्डयोरेव for खण्डयोरेव.
7. This verse has been numbered in the BHU and KM edns. But as it has been presented as a general quotation, we have not numbered it.
8. KM प्रस्थान.. for स्थान..

Ex.80 comment - 1. KM प्रसादनतां for प्रसादनपरतां.

Ex.82 - 1. APB विदधे for च दधे.

Comment - 1. KM -उपपादनाद् for -उपादानाद्.
2. APB श्लेषोपसर्जनात् for श्लेषोपसर्जना.

Ex.86 APB, BHU -व्यक्त for--ज्ञात.

Ex.89 - 1. APB गरीयो for महीयो.
2. APB कलशस्य for शकलस्य.

Ex.92 comment -1. KM,BHU संस्कृतभाषायां for संस्कृतभाषया.

Ex.93 - 1. KM सिंहासनाध्यासिना for सिंहासनार्धासिना.
2. KM वन्दामि for वन्दे.

K.58 - 1. APB, KM या वृत्तिः for याऽऽवृत्तिः.

K.60 - 1. BHU, KM यत्र for तत्र.

K.61- 1. BHU, KM -मध्याद्यन्ताश्च सर्वतः for -आद्यन्तसर्वतः.

Ex.101 comment - 1. KM चतुरः for प्रचुरः.

Ex.106 - 1. APB सरसारसारसा for स्वरसारसारसाः.

Ex.107 - 1. APB, KM अस्वर्त्याया मया, BHU अस्वार्त्या या मया. The commentary seems to read यामया and interpret it as रजन्या. So मया has not been kept separate.

Ex.109 - 1. BHU नाथ नाथ for नाथ.
2. BHU न तेन for नतेन.

Ex.110 - 1. KM कामिनीं तां for कामिनीनां.

Ex.116 - 1. KM यौवना for यौवनां.

Ex.117 - 1. APB रणेच्छान्तकरेण for रणेष्वन्तकरेण.

Comment - 1. KM, BHU विशेषभेदा for शेषभेदा.

Ex.120 - 1. KM शब्दशेषं for कथाशेषं.

Ex.132 comment - 1. KM आपादयन्त: पारा.. for आपादयत: । पारा..

Ex.133 - 1. APB मता फणवतो for महाफणवतो.

Comment - 1. APB, KM व्यपेतं यदा मध्येषु.. for व्यपेतं मध्येषु..

Ex.137 introduction - 1. KM सूक्ष्ममव्यपेतं for सूक्ष्मव्यपेतं.

Comment - 1. KM सूक्ष्मवृत्त्या for सूक्ष्मावृत्त्या.

Ex.139 - 1. BHU, KM यानधुरावलम्बिन:, APB मानधुरा च लम्बिन:. मानधुरावलम्बिन: is taken, with the support of *Kāvyādarśa*.

Ex.140 comment - 1. KM, BHU read सूक्ष्मव्यपेते भेदो. APB reads सूक्ष्मश्च व्यपेते भेदो. The emendation has been suggested to make better sense.
2. KM स्थूलसूक्ष्ममुच्यते for स्थूलसूक्ष्मव्यपेतमुच्यते.

Ex.141 - 1. BHU, KM, APB read -माधवी मधु-. The words have been joined to make better sense. CO edn. supports this.

Ex.142 introduction - 1. KM, BHU व्यपेतभेदेषु... Obviously अव्यपेतभेदेषु is intended.

Ex.143 - 1. KM, BHU नानाकलाली रुचिरेण.. for नानाकलालीरुचिरेण..

Ex.144 - 1. APB निवृत्तिं for निर्वृतिं.

Ex.146 - 1. APB, KM स्तनद्वयीं for स्तनद्वयी.

Ex.151 introduction - 1. KM भेदे महायमकं, without प्रथमं in between.

Ex.162 comment - 1. KM, BHU उद्यानमालेव द्व्यर्थेन for उद्यानमालेत्यर्थेन.
2. APB एव for एष.

Ex.164 comment - 1. APB has ये, no तुहा.

K.72 - 1. APB अनुप्राप्त- for अनुप्रास-.

Ex.166 - 1. KM दयालक्ष्मीं for यदा लक्ष्मीं.

Ex.167 comment - 1. APB तेनैव for तेनैष.

Ex.170 comment - 1. KM तुल्यस्यातुल्यस्थानेन for तुल्यस्थानेन.

Ex.171 comment - 1. KM त्स्यच्छकारयोरिव for च्छकारयोरिव.

Ex.172 introduction - 1. KM -एकनिह्नवेन, not एकत्वनिह्नवेन.

Ex.177 - 1. BHU has चेतयन्तो for चिन्तयन्ते, on the basis of the ṭīka, even though all the earlier editions have the latter.

Comment - 1. KM तुल्यश्रुतिना- for तुल्यश्रुतिता-.

K.76 - 1. APB स्ववर्गेषु for स्ववर्ग्येषु.

K.77 - 1. KM बाणवासिका for वानवासिका.

Ex.178 introduction - 1. KM वर्णानुप्रासवती for कवर्गानुप्रासवती.

Ex.179 - 1. APB दीपार्च्चि for दीप्तार्चि.

Ex.180 - 1. APB चेष्टते for चेष्ट्यते.

Ex.181 - 1. APB मन्दिरे for मन्दिरं.

Ex.184 - 1. APB विप्लुषः for विप्रुषः.

Ex.185 - 1. BHU उच्चलत्- for उच्छलत्-.

Ex.187 introduction - 1. APB -संयोगिकवर्ग्या, not संयोगिवर्ग्या.

Ex.188 introduction - 1. APB, BHU औड्री for औण्ड्री.

K.79 - 1. APB निर्वहणैषिता for निर्वहणैषिणः.

K.82 - 1. APB वाक्यव्यापी for काव्यव्यापी.

Ex.192 - 1. APB, KM भृगुभ्यां for भृगुभ्यः.

Ex.193 - 1. APB सङ्गी शिञ्जान for सङ्गिशिञ्जान.....

Ex.195 comment - 1. KM व्यञ्जना नाम संयोगेन for व्यञ्जनानामसंयोगेन.

Ex.199 - 1. APB मत्वा for मह्या.

Ex.201 - 1. APB कलिकास्त्रतां for कलितास्त्रतां.

K.88 - 1. APB संपुटम् for संपुटः.

K.89 - 1. APB, BHU वर्णावृत्तिः प्रयोगेभ्यः. Since it is the classification of the anuprāsa, based on the manner of repetition, that is being intended, we have taken the KM reading.

Ex.203 - 1. KM सुधावक्त्रं for मुधा वक्त्रं.
2. KM धूमरेखा for धूमलेखा.

Ex.204 comment - 1. KM पकाररेफककारगर्भाधानादयं, leaving out वकारमकार.

Ex.205 comment-1. KM प्रेमेत्याकारवृत्या for प्रेमेत्येकावृत्या.
2. BHU, APB म्लायतीत्येताभ्यां केसरस्रगित्येताभ्याञ्च for म्लायतीत्येताभ्यां च.

Ex.206 - 1. KM कुला मुकुलावनद्धाः for कुलायकुलावनद्धाः.
2. KM जलधेरुपान्तः for जलधेरुपान्ताः.

Ex.207 - 1. KM प्रतिमेव for प्रतिमेन.
2. BHU अग्नी for अग्नौ.

Comment - 1. APB लाजेति विमोकमग्नौ इति for लाजविमोकमिति.

Ex.208 - 1. KM प्रवणे for प्रवणो.

Ex.209 - 1. KM महारोगाभोगः for महारोगा भोगाः.

Comment - 1. APB संपुटं for संपुट.

Ex.210, introduction - 1. KM अन्तपादम् for अन्तःपादम्.
2. APB विवक्षितस्वरानुप्रासः, not विवक्षितः सस्वरानुप्रासः.
3. KM अपि for अयि.

Ex.212 - 1. BHU, KM दीर्घा मघवति for दीर्घां अघवति.
2. KM निद्रा for निद्रां.
3. BHU, KM मुषितरुषः for मुषितरुषम्.

Ex.213 - 1. BHU, APB लयचलत् for लयवलत्.

Comment - 1. APB स सवर्णानुप्रासवान् for स एव वर्णानुप्रासवान्.

K.91 - 1. APB समग्रसमग्रं for समग्रमसमग्रं.

Ex.217 - 1. APB, KM नैषधस्याधिपतेः for नैषधस्यार्थपतेः.
2. APB, KM निषधान्नरेन्द्रात् for निषधान्नगेन्द्रात्. The readings taken are supported by *Raghuvaṃśam*.

Ex.220 - 1. APB किरातोऽपि for किरातोऽयं.

Ex.222 -1. APB, KM भाषादौ for भासादौ, which seems to be more appropriate.

Ex.223 & *chāyā* - 1. KM कमलणअणा सा सुवअणा for कमलवअणा सा सुणअणा.
2. KM कमलनयना सा सुवदना for कमलवदना सा सुनयना.

Ex.224 - 1. APB गिरेस्तस्य for गिरिस्तस्य.

Ex.225 comment - 1. KM द्वयोः पादयोः for द्वयोर्द्वयोः. पदानुप्रासयोः.

Ex.226 - 1. APB, KM -परिवासवासना- for -परिवासना-.

Comment - 1. KM अनुप्रासो for पदानुप्रासो.

K.95 - 1. KM पद्यदूरता for यद्यदूरता.

K.97 - 1. APB नाम्नां, KM नाम्ना for नाम्नः.

Ex.230 comment - 1. APB द्रव्यवीप्सायां द्विरुक्तिः, KM द्रव्यवीप्सा नाम द्विरुक्तिः for द्रव्यवीप्सायां नामद्विरुक्तिः.
2. KM gives the reference '८।१।१२।' for प्रकारे गुणवचनस्य.

Ex.232 - 1. KM अरम्यत for अतृप्यत.

Comment - 1. APB आभीक्ष्ण्येण णमुल् for आभीक्ष्ण्ये णमुल्.

Ex.237 comment - 1. BHU संभ्रमाभावान्न, KM संभ्रमान्न for संभ्रमभावान्न.
2. APB द्विषो for द्विषां.

Ex.239 - 1. KM श्रव्यं for श्रुत्यं.

K.98 - 1. APB उच्यते for इष्यते.

Ex.240 comment - 1. KM द्योतकादित्व for द्योतकत्वादि.
2. KM प्रकृतेऽपि for शाकल्येऽपि.
3. APB - पदत्वं शास्ति for - पदत्वमस्ति.

Ex.242 -1. KM -किसलय किसलय- for -किसलयकिसलय-.
2. KM विजिता परसुमन:सुमनः सुभगं च, APB विजिता पुरसुमनः सुमनः सुभगञ्च for विजितापरसुमन:सुमन:सुभगञ्च.

Ex.243, prose before - 1. KM व्यस्तः। द्वितीयो... for व्यस्तः, प्रथमो...

Ex.244 - 1. KM -संनति- for -संतति-.

Ex.245, prose before - 1. KM व्यस्तोऽपरः समस्त for व्यस्तः समस्त.

Comment - 1. KM यथा -- स्वपूर्वोत्तरपदापेक्षया for यथास्वं पूर्वोत्तर..

Ex.248. introduction - 1. KM व्यस्तश्चानेकगुणो, not व्यस्त एवानेकगुणो.
2. BHU, APB यतिषु for पतिषु.

Ex.249 comment - 1. KM संगते for संगच्छते.
2. APB न केनचित् पदानुप्रासेन च लाटीयानुप्रासो for च केनचित् पदानुप्रासेन। न च लाटीयानुप्रासो.

Ex.250 - 1. APB नदीपट्टिका for सरित्पट्टिका.
2. KM विजयस्तम्भ for भवनस्तम्भ.

Ex.252 - 1. The four emendations have been suggested after *Vāmana*, since sense can be made only by introducing these gaps between the words, and *Bhoja*'s intention is not violated. *Vāmana* reads श्रीश for शक्र.
2. KM reads क्षरदमृत for क्षरदमल.

Ex.256, prose before - 1. KM पदाभ्यासः for पादाभ्यासः.

Ex.258 - 1. BHU, APB खचित- for लिखित-. The latter is supported by *Mālatīmādhavam.*

Ex.264 - 1. KM जलत्यलं for जगत्यलं.

Ex.274 - 1. APB संगतात् for संगत.

Ex.275 - 1. KM गगकङ्कागखगाङ्कग for गकङ्कागखगकाकक.

Ex.282 - 1. KM गुणिप्रेष्ठे for गुणिप्रेष्ठा.

Ex.283 - 1. APB हतक्षय for हतक्षप.

Ex.285 - 1. APB चरस्कार for चरस्फार.

K.109 - 1. APB अत्र पत्रसरोरुहे for अष्टपत्रसरोरुहे.

Ex.286 - 1. KM माननमनं for माननमन.

K.110 - 1. APB प्रतिपत्रं for प्रतिपर्णं.

Ex.287 - 1. APB नमत्पीवरोरसा for नता पीवरोरसा.

2. APB सारोमैति for सारधामैति.

Ex.289 - 1. APB स्वया for खया.

Ex.290 -1. APB, KM, BHU read स त्वं. सत्त्वं has been suggested following *Śiśupālavadham.*

2. KM उद्धर for उद्धुर.

Ex.291 - 1. APB त्वग्रुग् for त्वं रुग्.

2. APB मैन्द्रञ्च नक्तं, KM भेदं न चक्रं for भद्रं न वक्रं.

Ex.293 comment - 1. APB प्रतिगत्यागतिभ्यां for गतप्रत्यागताभ्यां.

Ex.298 - 1. BHU यान्तं (तं) for यान्तं.

Ex.299 introduction -1. APB तुरङ्गपदे, not तुरङ्गपदं.

2. APB सा for का.

3. APB व्रतगर्धिता for व्रतगर्धित.

K.115 - 1. KM यातेन for पातेन.

Ex.300 - 1. APB रागदर्पिका for रागतर्पिका.

2. APB वर्द्धिता वा सा सालातललासका for वर्धितावासा काला तललासका.

K.116 - 1. KM तदिदं for तदिष्टं.

Ex.303, introduction - 1. BHU बन्धचक्रेषु for बन्धचित्रेषु.
2. APB, KM नरेन्द्रादे for नतेन्द्रादे.

Ex.305 introduction - 1. KM विविडितबन्धो for विविडितिबन्धो.

K.119 - 1. APB, KM अन्यतरस्मात् for अन्यतमस्मात्.
2. APB, KM तदितरमर्धे विविडित- for तदितरमर्धं विविडिति-.

Ex.307 - 1. APB जरितानां for जरतां न.
2. APB विलासवरोऽनवरं for विलासवशेन वरं.

K.121 - 1. APB, KM दृष्टां for दष्टां.

Ex.309 - 1. BHU धनप्लवाननम् for घनप्लवाननम्.

Ex.312 - 1. KM, BHU पीडितानि for ताडितानि.
2. APB, KM स्थलोत्थित for स्थलोच्छ्रित. But in the pictorial representation KM reads स्थलोच्छ्रित.
3. APB अपामभयतो for अपायभयतो.

Ex.313 - 1. APB देयं for देयः.

Ex.315 - 1. APB पुरदनुजदवस्त्यानसंविन्निधानम्, KM पुरदनुजदवस्त्यानसंविन्निदानम् for पुरदनुजदवः स्त्यानसंविन्निदानम्.
2. KM कंदर्पः क्षोदपक्षः for कन्दर्पक्षोददक्षः.

Ex.316 - 1. KM दमं for दमः.
2. APB दैत्ये धीबन्ध for अदैत्यैधी बन्ध.
3. APB, KM रसनयः for रयनयः.

Ex.318 - 1. BHU लतालब्ध for लतारब्ध.

Ex.319 - 1. APB शमित for समिति.

Ex.320 - 1. KM मदामर्दिनो for मदामर्दिनं.

Ex.321 - 1. APB, अमन्द for मन्द.
2. APB, KM देहे for दोहे.

Ex.323, introduction - 1. KM समसंस्कृतेन for समसंस्कृतप्राकृतेन.
2. APB, KM सहसा for सरसा.
3. APB सुरमा for सुरामा.
4. APB सहसा विरामा for सहसाभिरामा.

Ex.328 - 1. APB, KM ललितेषु दृशा for ललिते सुदृशा.
2. APB सुधावहसिता for सुधा च हसिता.
3. APB स्वभुवश्छलिताः, KM खभुवच्छलिताः for खभुवश्छलिताः.
4. KM बलदर्परूपविजिता for बलदर्परूपराप्यविजिता.
5. KM चतुरैश्चरितैः for चरितैश्चतुरैः.

Ex.329 - 1. KM मृषसि for मृडसि.
2. KM कुटसि for कुडसि.

Ex.330 - 1. KM भद्रेऽप्सुभद्रे for भद्रे सुभद्रे.
2. BHU सिंहिके for सैंहिके.
3. APB, KM ह्यद्ये for कृत्ये.
4. APB देहि for धेहि.

K.131 - 1. KM प्रयतश्लोक.. for प्रयुतं श्लोक..

Ex.331 - 1. APB, KM पुरि for युधि.
2. KM अचिति for चिति.
3. APB, KM, BHU युधि for गृधि, which is cited as a variant reading in BHU.
4. KM श्रूषे for सूषे.

K.133 - 1. KM स्थूलादिना for स्थूलादीनां.

Ex.332 - 1. KM स्त्रूर्धूः for सूर्धूः.
2. APB, BHU प्रूर्भूः for पूर्भूः.
3. KM द्यूः for धूः.
4. APB सा सा या मा मे धा मे ना मा ते त्वं मे नौः for the last line.
5. KM ends the verse after the first two lines, and gives a slightly altered version of the next two lines, followed by the explanation from the *ṭīkā* as *Bhoja*'s comment.

K.137 - 1. BHU, APB नमोऽन्ताभि: for नमोन्तानि.
2. BHU, APB जयन्ति for जपन्ति.

K.139 - 1. APB हन्यादीक्षितेन, KM इत्यादीप्सितेन for हन्यादीप्सितेन.

K.142 - 1. KM गूढं प्रश्नोत्तरोक्ती for गूढप्रश्नोत्तरोक्ती.

Ex.337 comment - 1. KM श्लेषवक्रोक्तिर्नाम वाकोवाक्यम्॥ for श्लेषवक्रोक्ती भवत:॥

Ex.340 - 1. APB ऽहं स: for हंस:.

Ex.342 - 1. KM प्राणेश्वरो for प्राणाधिको.
2. APB जन: प्रियो for मन:प्रियो.

Ex.343 comment - 1. KM प्रतीयमानहृद्यप्रश्नोत्तरोक्तिर्वाकोवाक्यम् for प्रतीयमानहृद्या नाम प्रश्नोत्तरोक्तिर्वाकोवाक्यम्.

Ex.344 comment - 1. KM स्वकल्पितोक्तिप्रत्युक्तिभ्यां for संकल्पितोक्तिप्रत्युक्तिभ्यां.
2. KM जन्मान्तरावाप्ति for जन्मान्तरफलावाप्ति....
3. KM चित्रोक्तिप्रत्युक्तिर्वाकोवाक्यम् for चित्रोक्तिर्वाकोवाक्यम्.

Ex.345 comment -1. KM विचित्रसंज्ञमिदं for विचित्रोक्तिसंज्ञमिदं.

Ex.349 comment - 1. APB उपतिष्ठति for उत्तिष्ठति.

Ex.351 comment - 1. KM श्लोकोत्तरस्य for श्लोकान्तरस्य.

K.145 - 1. APB, KM क्रियाकारकसंबन्धे for क्रियाकारकसंबन्ध-.

Ex.357 - 1. KM, BHU हैमीषु माला for हैमीषुमाला.
2. KM fills the blank with (विद्युतामिव संहति:).

Comment - 1. BHU, APB इतीदं for इति। इदं.

Ex.358 comment - 1. APB, KM न कर्मणि for नृकर्मणि.

Ex.360 comment - 1. APB, KM दर्थयसीति for दर्यसीति.

Ex.362 - 1. APB, KM पूर्णस्थिति: for पर्णस्थिति:.

Ex.363 - 1. APB श्रान्तो for स्नातो.

Ex.365 comment - 1. APB पिकालीत्येतदपि क्रालीत्येतदेव for पिकालीत्येतदेवोत्तरं भवतीति.

K.151 - 1. KM, APB शेषो ध्येयं for शेषोऽध्येयं. BHU has added the ऽ keeping the context in mind. This distinguishes the श्रव्यम् from the earlier अध्येयम्, in which the emphasis was not on sound.

Ex.373 *chāyā* - 1. KM वाणीविदग्धप्रिया for वाणी च्छेकप्रिया. The separation is supported by *Karpūramañjarī*, but it reads वाणी विदग्धप्रिया.

Ex.383 & *chāyā* - 1. KM दुम्मणआ for दुम्मणदुम्मणआ.
2. BHU ण for जेण.
3. KM दुर्मनस्क not repeated.
4. BHU न for येन.

K.155 - 1. KM षट् चित्राभिनयाः for षडत्राभिनयाः.

Ex.384 - 1. APB ममेदं for ममैकं.

Chapter One - Notes

Kārikā 1. *Dhvani, varṇa, pada* and *vākya* are the manifest forms in which speech is perceived and so they are being conceived of as the abodes in which Speech resides. Emanating through the stages *sūkṣmā* onwards, Speech takes her abode in *dhvani, varṇa, pada* and *vākyam* and *Bhoja* offers his worship to this Speech. This verse could also be interpreted this way - *Bhoja* offers his worship to Speech through the various stages of speech - *sūkṣmā* etc.

The several schools of *Kāśmīra Śaiva* philosophy seem to have added *parā* and / or *sūkṣmā* to the three stages of articulation, which the philosophy of grammar spoke of, as *paśyantī, madhyamā* and *vaikharī*. ('*Abhinavagupta*, An Historical and Philosophical Study' by K.C. Pandey, pp.497-504.) *Dhvani* or the sound of language is placed in the *madhyamā* stage, where it is articulated into words bearing meaning. Actual, ephemeral utterances of these meaningful sounds belong to the final stage of *vaikharī*. ('Indian Theories of Meaning' by K. Kunjunni Raja, p.15, pp.147-148.) Although '*varṇaḥ*' in singular number would be in keeping with the three other words in this expression, namely, '*dhvaniḥ*', '*padam*' and '*vākyam*', the plural '*varṇāḥ*' seems to suggest that a single letter cannot effectively convey ideas in the written form.

Kārikā 2. *Bhoja* speaks of what good *kāvya* is, without formally defining *kāvya* as 'the fusion of *śabda* and *artha*' and so on. Right at the outset he enunciates all the conditions that must be fulfilled for a piece of writing to be worthy of being called poetry. Poetry should be flawless, of high quality, strikingly expressive, filled with delight, particularly the joy of human experience. In the very first statement about poetry he has brought all earlier thought on poetry and drama together in a unified conception, by declaring that poetry must be infused with *rasa*. In this succinct introduction of his subject *Bhoja* presents the contents of the entire work, in the order in which he intends to take them up.

Kārikā 3. While the earlier writers have described various forms of poetry first and then taken up *guṇas, doṣas* and *alaṅkāras*, haphazardly, *Vāmana* deals with these systematically. Carrying his method further, *Bhoja* considers the faults to be avoided, first. This is as it should be, for faults are a hindrance to the reading and enjoyment of poetry.

Vāmana has referred to doṣas as the absence of *guṇas*, and *Bharata* has spoken of *guṇas* as the absence of *doṣas*, but neither has elaborated the idea.

(KASV,II,I,1; NS,XVI, 95.) *Daṇḍin* has at some places defined a *guṇa* as the absence of a *doṣa*. *Bhoja* merely enumerates the *doṣa*s, and it is in the course of his exposition that we find that some faults are considered as the lack of certain desirable qualities.

Bhoja incorporates *Vāmana*'s ideas without strictly following his system of classification. The faults are dealt with under four heads by *Vāmana*, who is the first writer to consider the two aspects of poetry - expression and import - separately. While he speaks of *pada* and *padārtha*, *vākya* and *vākyārtha*, *Bhoja* does not retain the category of *padārtha*. The reason could be that, excepting for a few like '*kaṣṭam*', the faults of *pada* have been conceived of in relation to the sense to be conveyed, by *Bhoja*. Again, the 'sense' or 'import' would be yielded by the whole expression, and the connotation of a word cannot be judged to be faulty, apart from its denotation in this whole.

*Kārikā*s 4-6. Exhaustiveness is the chief characteristic of *Bhoja*'s treatment of all the topics under which the subject has been studied. To the traditional number of ten flaws which *Bharata* and *Daṇḍin* have enumerated under different names, *Bhoja* adds all the detail which *Vāmana* has contributed, to arrive at the favourite number twentyfour, although the last nine are all considered under one head.

Kārikā 7ab, ex.1. *Asādhu* is defined in the manner of *Vāmana*. (KASV,II,I,5.) The verse humorously illustrates this fault, as the weight does not cause as much pain as the wrong word '*bādhati*'.

Kārikā 7cd. Grammar ensures technical correctness alone. The correctness from the point of view of usage by poets is something beyond the purview of its rules. *Bhāmaha* mentions '*aprayuktam*' and forbids it as it will create confusion in the mind. (KAB,VI,24.) Daṇḍin combines both incorrect form and unpoetic usage under *śabdahīnam*, by defining that fault as ignoring rules as well as practice in the employment of words. (KAD,III,148-151.)

Vāmana mentions *aprayuktam* while explaining the fault of *ekārtham* and its exceptions. Whatever is current in common practice ‹*prayukteṣu*› is accepted, e.g., *śravaṇakuṇḍalam* is accepted, not *nitambakāñcī*; *karikalabhaḥ* is allowed, not *uṣṭrakalabhaḥ*. (KASV,II,II,19.)

Bhoja counts *suśabdatā* or the ingenious use of various grammatical forms of a word as a *guṇa*. That could be put under the fault of *aprayuktam* if it strays too far away from poetic practice.

Ex.2. The reading '*śambaḥ kambam*' is better, as this usage is more abstruse though correct otherwise, as compared to kambaḥ (cloud) and *śambam* (pond).

Kārikā 8ab, ex.3. *Vāmana* uses the same term *kaṣṭam* and defines and illustrates it in a similar way. (KASV,II,I,6.) *Bhāmaha* speaks of the various ways in which the words employed in poetry could offend sensibility, by sounding harsh, for one thing, and by giving rise to unpalatable senses, for another, and he refers to the former by the term *śrutikaṣṭam*. (KAB,I,47,53.) *Daṇḍin* refers to *bandhapāruṣyam* (harsh-sounding composition) while speaking of the *anuprāsa* which must be avoided. He speaks of *aniṣṭhurākṣaraprāyam* as the characteristic of *sukumāram* or pleasant sound, which must be striven for in composition. (KAD,I,60,69.)

Kārikā 8cd, ex.4. *Vāmana* defines *anarthakam* in the same manner, and adds that not only particles, but also other words could be found, employed in a similar unnecessary manner. But he also shows in an example that such particles can be really meaningful. (KASV,II,I,9.) In our example the excess of indeclinables mars the effect of the meaning.

Kārikā 9ab, ex.5. Under *anyārtham, Bhāmaha* shows how a prefix completely changes the intended sense and he presents a similar example. (KAB,I,40.) *Bhoja* follows *Vāmana* in defining this fault. *Vāmana* explains that using words not in their established sense, but in another sense with the support of etymology, constitutes this fault. (KASV,II,I,12,ex.) *Rudraṭa* brings this under *asāmarthyam*. He explains that if a word is established in a conventional sense, it cannot be employed in another sense which is supported by etymology. (KAR,VI,6.) The meanings 'bearing fully', 'remembering very much', etc. are meanings derivable through etymology, i.e., by breaking down the words *āvahati, prasmarati*, etc. into their component roots and affixes. But the etymological meaning which can be arrived at and the conventional meaning in which a word is used are not necessarily one and the same.

Kārikā 9cd, ex.6. *Rudraṭa* mentions an *apuṣṭārtham* while enumerating the faults which poetry must avoid. *Namisādhu* interprets it in the manner of *Bhoja* and illustrates it with a similar phrase. (KAR,II,8.)

Kārikā 10ab, ex.7. Here the first two mistakes in the illustration could well be covered by the fault *anyārthakam* seen above, and the last two could come under *loka-virodha* or contradiction of common fact or usage. The commentator tries to explain that in *anyārtha*, the fault arises because the *rūḍhī* or conventional sense has more claim on the word than the *yaugika* or

etymological sense. Here, in *asamartham*, the *yogarūḍhī* sense has more weight than the etymological sense.

Rudraṭa uses the term *asamartham* to cover a number of reasons why a word fails to convey the sense intended. These would come under the faults *aprayuktam*, *anyārtham* and *sandigdham* of *Bhoja*. (KAR,VI,3-6.)

Kārikā 10cd, ex.8. *Vāmana* contrasts *grāmya* words known only to common people (which *Bhoja* names *deśya*) to apratīta words known only in technical works. He illustrates this fault with the same example. (KASV,II,I,7-8.) *Rudraṭa* considers *saṃśayavat* or ambiguous phrases and manoeuvred synonyms under *apratītam*. *Himahā* could mean the sun or fire. *Aśvayoṣinmukhārciṣmān* has to be interpreted as *vaḍavāmukhānala*. (KAR,VI,11-13.)

Ex.8. The verse is a hero's cry to the heroine, acknowledging his failure. The word *rūpaskandha* is a technical term used in the *Bauddha* texts. We have not translated it fully or exactly, as that would occupy too much space, and the purport of the verse does not require it. The word used for 'cannot do without', '*nāntarīyakam*', is again a technical term.

Kārika 11ab, ex.9. *Vāmana* speaks of obstruction in arriving at the sense in *kliṣṭam*. (KASV,II,I,21.) *Bhoja* takes his definition, '*vyavahitārthapratyayam*', into his comment.

Kārikā 11cd, ex.10. *Bhoja* follows *Vāmana* in defining and illustrating this fault and completes the verse. (KASV,II,I,14.)

*Kārikā*12ab, ex.11. *Vāmana* defines this fault as *kalpitārtham*, and gives a similar example in which some of the words in the above example occur, and adds a similar explanation. (KASV,II,I,13.) *Bhoja* expands the idea of *kalpanā*.

In his book on *doṣas*, *Bechan Jha* gives an explanation of how the sense has to be drawn out from this verse. The word *paṅkti* is the name of a ten-syllable metre and so used to indicate '*daśa*'. '*Anekaja*' could mean tooth, *brāhmaṇa* or bird. Here it is used to indicate a particular bird '*cakravāka*' in order to draw out the word '*cakra*' so that the bearer of that, namely '*ratha*', can be indicated. The bearer of *cakra* could also indicate *Viṣṇu*. '*Tuk*' indicating 'son' has to be interpreted as '*Lakṣmaṇa*', not any other son of *Daśaratha*. 'Part of the face' could mean any part of the face but here it indicates '*hanu*' (jaw) in order to bring in *Hanumān*. The word *kauśika* denotes *ulūka* (owl) as well as *Indra*. Thus *ulūka* is made to indicate *Indra* and *Indrajit* is spoken of as *Ulūkajit*.

(Concept of Poetic Blemishes in Sanskrit Poetics, p.77.)

The faults *kliṣṭam* and *apuṣṭārtham* also share this lack of straightforwardness. *Neyārtham* seems to be the most complicated mode of round about expression and *apuṣṭārtham* the most simple.

Kārikā 12cd, ex.12. *Bhāmaha* and *Daṇḍin* speak of the fault of *saṃśayam*, and the latter points out how it becomes a merit when ambiguity is really intended. (KAB,IV,i,18,19; KAD,III,125,139-41.) *Vāmana* considers *sandigdham* under the *vākyadoṣas* and illustrates it with an example in which he points out that the reading cannot be determined without the help of the context. (KASV,II,II,20.) Ambiguity or uncertainty of meaning is considered by *Rudraṭa* under the faults of *asamartham* and the *saṃśayavat* kind of *apratītam*. (KAR,VI,7,11,12.)

Kārikā 13ab, ex.13. *Rudraṭa* calls the word which can easily convey the opposite sense '*viparītakalpanam padam*', and cites '*akāryamitram*' as an instance. (KAR,VI,16.)

Kārikā 13cd, ex.14. *Rudraṭa* names this fault *asambaddham* and gives a similar example. (KAR,XI,8.)

The adjectives used for the ocean would be to the point if they showed the immense vastness of the ocean, but here they state qualities which are irrelevant.

Kārikā 14ab, ex.15. *Rudraṭa* defines the term *deśyam* in the same way, and cites '*maḍaha*' as an instance. (KAR,VI,27.)

Kārikā 14cd. *Bhāmaha* speaks of *śrutiduṣṭa*, *arthaduṣṭa* and *kalpanāduṣṭa* words, which give objectionable impressions, by having other repulsive or shame-causing meanings or by unfortunate juxtaposition or by hinting at an objectionable import. (KAB,I,47-52.) This fault is given the general name *aślīlam* by *Vāmana* and it includes the three harmful effects of shame, disgust and inauspiciousness. He speaks of two kinds of *aślīlam* - the expression having another sense which is objectionable and one causing the memory of an objectionable meaning. (KASV,II,I,15.) *Bhoja* considers the employment of words which directly convey an offensive sense also, and illustrates these three threefold *grāmyams* elaborately. The earlier authors probably flinched from assuming that a poet would deliberately use these expressions, and only pointed out the unpalatable effects he may produce inadvertantly.

Kārikā 15, ex.16-18 describe and illustrate the first type of *grāmyam* which

is shame causing.

Ex.17. *Yā bhavataḥ* becomes coarse when joined together as *yābhavataḥ... Daṇḍin* points out that the word with '*yakāra*' should be specifically avoided in describing love sports. And he adds that words which are in themselves not coarse, by juxtaposition yield these, as in this example. (KAD,I,65,66.)

Kārikā 16, ex.19-21 explain and illustrate the uneasy effect created by words which express, bring in or cause the recollection of inauspicious senses.

Kārikā 17, ex.22-24 describe and illustrate the employment of words which directly or indirectly cause repugnance.

Kārikās 18-20. Now *Bhoja* lists the *vākyadoṣas*. Four faults of *upamā* are considered under these. The *upamā* faults have been listed while delineating that *alaṅkāra* by *Bhāmaha* and *Vāmana*, and under the *arthadoṣas* by *Rudraṭa*, but Bhoja considers them under two heads - expression and content. Logically he keeps the external faults of gender, number, numerical shortfall and excess under the *vākyadoṣas*, and reserves the matter of comparison for consideration under the *vākyārthadoṣas*. As he points out later, faults can occur in all figures of speech, and he is considering them under *upamā* only because it is a paradigm of embellishment and comparison is the source for most other *alaṅkāras*.

Another elaborately considered fault is the *arītimat*, under which the lapse from the *guṇas* considered as essential for good poetry, which *Daṇḍin* praises the *Vaidarbhī rīti* (style) as possessing, are described. Of the ten traditionally accepted *guṇas*, *samādhi* is left out, but the lapse from the other nine are considered schematically under three heads, three belonging to expression, three to sense, and three to both. As nine lapses are considered under this 16th. fault of *arītimat*, *Bhoja* arrives at the total of twenty-four *vākyadoṣas*.

Kārikā 21ab, ex.25. *Bhāmaha* and *Daṇḍin* speak of *śabdahīnam* as grammatical error. (KAB,IV,22,23; KAB,III,148,149.) This fault covers the fault of *asādhu* seen earlier. But *Bhoja* makes a fine distinction between the two. *Asādhu* shows the fault in the formation of a word which does not necessarily affect the whole sentence. *Śabdahīnam* shows the fault in a word in relation to the rest of the sentence, i.e. in sentence construction. In this verse which describes *Arjuna*'s battle with *Śiva* in *Kirātārjunīyam*, two such faults are found by *Bhoja*.

Kārikā 21cd, ex.26. *Vāmana* speaks of *apakramam* as a fault of *vākyārtha*, in

which the sense is presented without keeping the proper order. He gives the same example, and interprets *krama* as (1) the right arrangement of the words, which is lacking in relating fame-and-might with sun-and-moon; and as (2) enumeration in the order of importance, which is lacking in the horse-elephant sequence. (KASV,II,II,22.) *Bhoja* brings both ideas of *krama* into his definition, by referring to one as the word-order and to the other as the sense-order. His commentator supplements that, although it is the latter that is upset in the horse-elephant enumeration, the fault is in the misarrangement of the words (and so this is a *vākyadoṣa*).

Kārikā 22ab, ex.27. *Daṇḍin* only speaks of the *visandhi* of the first variety and defines it as the poet's whim, 'I will not join the words'. (KAD,III,159.) *Vāmana* speaks of the other kind of *visandhi* also and includes under it *aślīla* and *kaṣṭa* results of coalescence. (KASV,II,II,7-8.) *Rudraṭa* also brings in the notion of *viruddhārtham* or undesirable sense in the concept of *visandhi*. (KAR,VI,14.)

Bhoja follows *Vāmana* in describing *visandhi*, but does not refer to the resultant *aślīlam* in some *sandhi*s. *Visandhi* is being considered under the *vākyadoṣa*s, and so *Bhoja* points out only the sense of incompleteness and the ugly effect on the sound left by the two types of *visandhi*. So he takes one half from the first example and the single line of the second and combines them in his illustration of both types of *visandhi*, making slight changes in the expression. (KASV,II,II,8 & ex.)

Kārikā 22cd, ex.28. *Bhāmaha* and *Daṇḍin* call this fault *ekārtham*. *Bhāmaha* brings *punaruktam* under *ekārtham*, which he defines as the repetition of a word or sense. Saying that he will not illustrate it, he mentions its ceasing to be a fault in fear, sorrow etc.. (KAB,IV,12-14.) *Daṇḍin* defines it as the repetition of what has already been expressed, word or meaning, without saying anything new. (KAD,III,135,136.) His example of *ekārtham* has been borrowed for *punaruktimat*, but with slight changes, as *Bhoja* distinguishes between the two kinds of repetition. *Bhoja* considers the repetition of word or sense within the same expression as the *vākya* fault of *punaruktimat* and reserves the term *ekārtham* for the repetition of the sentence purport in the entire work.

Kārikā 23ab, ex.29. *Abhinava* illustrates one variety of the fault *bhinnārtham* mentioned by *Bharata*, with a similar example, saying that it is excusable. (AB on NS,XVI,90.)

In poetry words do not necessarily occur in their proper places, but this would constitute a fault only if they are too scattered. And in languages like

Saṃskṛta the word-formation itself determines the relation between the words in a verse, and the order of their occurrence can, to a certain extent, be overlooked.

Ex.29. The verse is quoted by *Daṇḍin* to illustrate the *prahelikā* named *vyutkrāntā.* (KAD,III,1 1 0.)

Kārikā 23cd, ex.30. This fault is mentioned by *Rudraṭa* who points out that this mix up makes the expression meaningless. (KAR,VI,4 1-42.)

Kārikā 24ab, ex.3 1. The commentary *Ratnadarpaṇa* explains the two three-fold classifications of words. Taking up the first group, *Ratneśvara* identifies *prakṛtistha, komala* and *kaṭhora* classes, respectively, with (1) a profusion of long syllables and simple conjunct consonants, (2) predominantly short syllables and (3) syllables lengthened by *anusvāra, visarga* and by conjoining several consonants.

Udbhaṭa uses the terms *paruṣā, upanāgarikā* and *grāmyā* to describe *vṛtti* or phonetic structure in *kāvya,* on the basis of which alliteration can be composed. His commentator adds that *komalā* is another name for *grāmyā.* (KASS,I,4-6.) Obviously the term *kaṭhorā* can be linked with the term *paruṣā.* This probably inspired *Ratneśvara* to offer an explanation on the basis of phonetic structure.

But from *Bhoja*'s own words, one does not get the impression that the reference is to syllabic structure, either here, or when he illustrates the fault as an excellence later. There he gives a long explanation of the varying of word usage, and the order of enumeration and his use of 'or', points at the identification of *prakṛtistha* with *grāmya, komala* with *upanāgara* and *kaṭhora* with *nāgara.* And from the words in the illustration which he identifies under these classes, no connection can be established between phonetic structure and these descriptive terms. Besides, he deals with phonetic structure under the *śabdaguṇa* of *samatā,* where he adopts the terms *mṛdu, sphuṭa* and *miśra,* following *Daṇḍin.*

Ratneśvara then explains the *nāgara, upanāgara* and *grāmya* classification on the basis of the commonness or popularity of words. *Grāmya* words are very familiar, *nāgara* words are well known in scholarly circles alone, and *upanāgara* words fall between these two classes. *Bhoja* uses these three terms in these same senses later when he classifies *śruti-anuprāsa.* Earlier, *Vāmana* has spoken of *grāmya* words, as those used only in common speech by people,

as contrasted with words used in deliberation in *śāstra*. (KASV,II,I,7-8.)

Dr. Raghavan explains that the choice of words from these classes depends on the character and situation portrayed. He adds that, in the *Śṛṅgāraprakāśa*, the choice of the language (*Saṃskṛta, Prākṛta*, etc.) unsuitable to the situation and the characters involved, is called apadam. (*Bhoja*'s *Śṛṅgāra Prakāśa*,pp.231-232.)

Kārikā 24cd, ex.32. This fault is described by *Rudraṭa* with the same example, with slight differences. He adds that parenthesis makes the approach to the meaning difficult. (KAR,VI,43-44.)

This particular example could be faulted if it were meant to be a statement. But the complexity brought in by the breaking off of one sentence to draw in another arrogant one, seems to make the expression more interesting and alive.

Even in discursive language parenthesis is seen to be employed. (See KAD,I,5.)

*Kārikā*s 25,26, ex.33-37. *Bhoja* takes up the faults in simile construction which *Bhāmaha* and *Vāmana* mention, but he considers them in a more systematic way, dividing them into those which belong to the expression of *upamā*, and those which belong to its content. He deals with the former now under *vākyadoṣa*s and the latter under *vākyārthadoṣa*s. The first group of faults consists of the various mismatches - in gender and number, and in the number of similarities considered. *Bhoja* borrows the first example from *Bhāmaha* here. (KAB,II,53.)

Daṇḍin dismisses the faults of *upamā*, saying that the lack of correspondence of gender, number, points of comparison etc. does not constitute a fault, so long as the comparison does not offend taste. (KAD,II,51.)

Kārikā 27, ex.38,39. The fault in metre has been recognised by all rhetoricians, *Bhāmaha, Daṇḍin, Vāmana* etc.. (KAB,IV,26; KAD,III,156;KASV,II,II,2-6.) After apparently raising the objection that the violation of caesura is not different from the violation of metre, *Vāmana* answers that it is indeed different, as the two are defined differently. The violation of metre has to do with the syllabic construction of long and short, while the pause at the wrong place breaks words up awkwardly in the midst of a verb or noun and offends sensibility.

Kārikā 28ab, ex.40. This fault is not mentioned by earlier writers, probably

because it is a basic assumption that all sentences must have a verb. The commentator points out that the prohibition of a 'verbless' expression means that no important member of the sentence should be missing.

Kārikās 28cd-38, ex.41-49. *Bhoja* bases his conception of *arītimat* on *Daṇḍin*'s notion of *guṇa-viparyaya*, as Dr. Raghavan explains. (See *Bhoja*'s *Śṛṅgāra Prakāśa*,Ch.XV.) While other writers too have pointed out the faults arising from the failure to achieve *guṇas*, *Bhoja* has constructed an elaborate series of faults based on this *guṇa-viparyaya*.

The lapse from a *guṇa*, considered in its *śabda* aspect, its *artha* aspect, or in both, and the harm done to the expression, import or both, are elaborated. *Bhoja* goes through this tedious exercise, sometimes keeping *Daṇḍin*'s conception of the *guṇa* in mind, sometimes *Vāmana*'s, sometimes *Rudraṭa*'s, sometimes his own (forthcoming) definition, and occasionally not even his own. He deems it fit to place this fault under the *vākyadoṣas*, probably because *rīti* belongs to the expression rather than the import.

The lapse in *śleṣa*, *samatā* and *saukumārya* is considered in the phonetic structure. The *guṇas* *prasāda*, *kānti* and *arthavyakti* are considered next, as simplicity, brightness of expression (following *Vāmana*), and the avoidance of *neyārtham* (following *Daṇḍin*), respectively, and their lapses examined. The *guṇa mādhurya* is considered as uniformity in usage pattern (and not as uncompounded expression) and gentleness of sense. *Audāryam* is considered as the use of graceful epithets serving an exalted purport here, as its lack is illustrated by a plain statement about a commonplace fact. *Ojas* is considered as the employment of large compounds as well as the fierceness of sense, and its absence is illustrated in an odd manner.

Kārikā 31cd, ex.41. *Daṇḍin* contrasts this loose texture with a phonetically well-knit, beautiful expression of the same idea. (KAD,I,44,45.) In the *śleṣa-viparyaya* here, the *guṇa* of *samatā* is however seen. The phonetic texture is uniformly light.

Kārikā 32ab & ex.42. *Daṇḍin* speaks of the three types of phonetic construction - *mṛdu* (soft), *sphuṭa* (harsh) and *madhyama* (medium), and explains *samatā* negatively by varying the texture in a single expression. (KAD,I,47-50.) Although demanding uniform maintenance of one of these textures, *Daṇḍin* prefers the *madhyama bandha* as the most natural. He condemns the *Gauḍas* for combining extremely soft and extremely harsh constructions in the same expression, in their love of alliteration and spectacular sound effects. (KAD,I,43-

44,59-60.) In this view the excellence samatā would be closer to *śleṣa*. *Bhoja* borrows his example for this *viṣamam*.

Kārikā 32cd, ex.43. This fault is not different from the *padadoṣa* of *kaṣṭam* seen above. As in loose texture resulting from the absence of *śleṣa*, here too the merit of *samatā* is observed. Now the question arises whether *samatā* is necessary for poetic expression, for, evenly soft or harsh phonetic texture would make it artificial.

Ex. 44. *Bhoja* illustrates the detrimental effect which the lapse in *prasāda* (considered as a *śabda-guṇa*) has on the sense. Before showing this lack of *prasāda* or familiar sense, *Daṇḍin* gives a simple, more beautiful version of the second line. (KAD,I,45-46.) This lapse in *prasāda* shares the lack of perspicuity with the *pada-doṣas apratītam*, *gūḍhārtham* and *aprayuktam* seen above.

Ex.45. This violation too is of the *śabda-guṇa arthavyakti*, not the *arthaguṇa* of the same name, as conceived by *Vāmana*. The resultant *neyārtha* is slightly different from the word-fault *neyārtham* of *Bhoja* and corresponds to the *neyārtham* described by *Daṇḍin*.

Daṇḍin defines *arthavyakti* as the absence of *neyārtham*. After illustrating *arthavyakti* with a description of the same event, including the reason for the redness of the water - namely, the trampling of the serpents in the nether world, *Daṇḍin* presents this version, containing the defect of *neyārtham*. (KAD,I,73,74.)

In this example *Bhoja* brings in the comment that the reasons for the redness have to be supplemented. Most of the examples he cites are complete expressions. Only in a few like this, he follows the older practice of combining illustration with explanation.

Ex.46. *Daṇḍin* uses this illustration to show the violation of the *guṇa mādhuryam*, which he defines as delightfulness of speech as well as sense, resting on the absence of *grāmyatā*, more than on anything else. (KAD,I,63,64.) He conceives of kānti as the quality of appealing to all by keeping within the limits of experience. The violation of this *guṇa* is *atyukti* or hyperbole.

Here the violation is of the *arthaguṇa kānti* as conceived by *Vāmana*. But according to *Bhoja* 'the lustre of emotion' is dependent on sensitive expression, and as that sensitivity is absent in this blunt speech, it possesses no *kānti*. The fault of *grāmyatā* is disapproved of by all the three writers, and it is difficult to locate this fault exclusively either in the expression or in the sense.

Ex.47, comment and verse cited. This verse illustrates the absence of *ojas*, interpreted as profuse compounding and as forceful purport, in a quaint manner. As *Bhoja* himself points out, it is the absence of the other features of *Vaidarbhī* [and not the lapse in *ojas*] that mars the style here.

Daṇḍin uses these verses to show the lack of *mādhuryam* or sweetness in some types of *anuprāsa* and establish the superior taste of the Southerners.

Ex.48, comment and verse cited. *Bhoja*'s illustration of *mādhurya-viparyaya* does not follow his own definition of the word-excellence (absence of compounding) or the meaning-excellence (decorum even in the expression of anger and similar feelings) of *mādhuryam*.

In the example he points out the failure to continue the use of the sixth case-ending and the word '*ca*' till the end of the verse. This indirectly results in the spoiling of alliteration and the meaning of the verse too is not sweet. So this is nearer the *mādhurya-viparyaya* spoken of by *Daṇḍin*. And his verses are cited in support. (KAD,I,51-52.)

Bhoja's use of the term *anirvyūḍham* for this fault is perplexing. As Dr.V.Raghavan points out, this seems to be the *viparyaya* of *Bhoja*'s *śabda-guṇa rīti*, which is the continuance of the pattern begun till the end of the expression. (*Bhoja*'s *Śṛṅgāra Prakāśa*,p.302.)

Ex.49, comment and cited verses. *Daṇḍin* perceives the quality of *udāram* in noble themes or subject matter, and mentions that for others, it lies in the employment of elegant descriptive phrases. (KAD,I,76-79.) *Bhoja* ignores this distinction here and interprets the lack of *audāryam* as the lack of elevated theme and a matching description in elegant phrases. Later, he uses the same definitions for his *udāttatā*, conceived of as *artha-guṇa* and as *śabda-guṇa*.

Kārikās 39-41. Now *Bhoja* takes up the faults in the sense of the whole expression, ranging from a single verse to a large work. Here those faults of *upamā* are considered, which belong to the matter of comparison. And corresponding with the nine-fold lapse in style elaborated as a *vākyadoṣa*, he speaks of a nine-fold *virodha* in the sense here. *Virodha* or variance from fact, reason and precept is considered under three heads each. Here again the total number of faults comes to twentyfour.

*Kārikā*42ab, ex.50. *Bharata* speaks of *abhiplutārtham*, which *Abhinava* interprets as the expression in which an idea is complete in each quarter of the verse

but there is no connection between them. (NS,XVI,92.) *Bhāmaha* speaks of *apārtham* in almost the same words as *Bhoja*, after going into a discussion of how sounds uttered one after the other yield a total sense, and gives the usual example from *Mahābhāṣya*, of 'ten pomegranates, six cakes'. (KAB,IV,3-8.)

The basic lack of the connected sense which a sentence must possess, is touched upon by *Bhāmaha*. *Daṇḍin* and Bhoja show the disconnection between the senses of different sentences as well. (KAD,III,128-129.) While the former would be partly covered by the *vākyadoṣa* of *aśarīram* for *Bhoja*, the latter has to be considered as a *vākyārthadoṣa* under *apārtham*. The example he cites is found in almost the same words in a *vṛtti* on *Jaimini*'s *Mīmāṃsā sūtra*. (*Jaiminisūtravṛttiḥ*, I,I,32.) In the (earlier ?) interpretation by *Śabara*, only a fraction of this expression is found. The statement (apparently in *Veda*) about the bull is put forward as unrelated to the statement about sacrifice. But this and other such statements are reconciled with the purport of the injunction concerning sacrifice.

Kārikā 42cd, ex.51. *Bhāmaha*, *Daṇḍin* and *Vāmana* give the name *vyartham* to the fault of internal contradiction in the expression. *Bhoja* interprets the word *vyartha* as useless and considers two ways in which an expression becomes useless. The expression serves no purpose if it is irrelevant to the context, or if the purpose has already been served by another expression. This *aprayojakam* corresponds with the *pada-doṣa* of the same name. Just as the word serves no purpose there, here the event described does not carry the story forward.

Kārikā 43a, ex.52,53. To match the *punaruktimat* seen under the *vākyadoṣas* *Bhoja* speaks of *ekārtham* now, involving repetition in the whole poetic work. *Rudraṭa* speaks of *gatārthatā* when a description is done of the same thing again and again with some repetition. (KAR,VI,45.)

The two verses cited are from *Śiśupālavadham*, describing the enhancement of *Kṛṣṇa*'s splendour by attire etc., ingeniously through pun. But in *prabandhas* repetitions of this type are common, or they would not reach the great length that they do.

Kārikā 43b, ex.54. *Bhāmaha* and Daṇḍin give more complete definitions of this fault, pointing out that the causing of doubt where it is not intended is faulty expression. (KAB,IV,17-19; KAD,III,139-140.) *Bhoja* takes the example from *Daṇḍin* and adds an explanation of what remains doubtful in this verse. He has already spoken of a *sandigdham* under the *padadoṣas*, but there the

reference of a particular word was doubtful. Now there is doubt in the situation itself - whether the mother's being unable to see the daughter's new found happiness or her being unable to tolerate it - is being described.

Kārikā 43cd, ex.55. *Bhoja* has spoken of a *kramabhraṣṭam* under the *vākyadoṣas*, and has alluded to the lapse in sequence of both words and senses in an expression. Now he goes to a deeper level in the interpretation of the term '*artha*', and faults the wrong sequence in events as *apakramam*.

Kārikā 44ab, ex.56. *Bhoja* uses the term *jāti* here, probably meaning the *alaṅkāra* of 'natural description'. The description of the newly wed bride being taken to her future home has been begun but not satisfactorily completed. The commentator points out that the weeping bride is not described further, but an inappropriate development is introduced in her being comforted by the brother-in-law, who is not a familiar person.

This fault has not been considered by other rhetoricians. This relates more to the development of the situation than to the single expression, and so '*artha*' refers to theme or story line here.

Kārikā 44cd, ex.57. *Bhoja* goes from *khinnam* or breaking off, to overstatement or *atimātram*. This example is given by *Vāmana* to illustrate the fault of *lokavirodha* involving the contradiction of *svabhāva*. (KASV,II,II,23.) *Rudraṭa* defines *atimātram* as going too much beyond the boundaries of common experience, and illustrates it with the example of a separated woman's tears drowning the worlds. (KAR,XI,17.) *Daṇḍin* regards hyperbolic expression as the lapse in the *guṇa* of *kānti*. *Kānti* lies in the expression appealing to everyone, because of its keeping within the limits of common experience. And he advocates the adherence to this restraint in exchanging formal greetings. (KAD,I,85-92.)

*Kārikā*45ab, ex.58. This fault is not mentioned by other rhetoricians, probably, as it would be outside the compass of poetry altogether. *Bhoja*'s example is not poetry at all. Harshness of sense is here clearly distinguished from the harshness of sound seen earlier. Dr. Raghavan comments that this is a kind of *atimātram* violating artha-*mādhuryam*, which is defined by *Bhoja* as the absence of harshness even in the expression of anger etc. (*Bhoja*'s *Śṛṅgāra Prakāśa*, p.234.)

*Kārikā*45cd, ex.59. The fault of *virasatvam* has been explained by *Rudraṭa* in two ways. The first is the introduction of a mood incompatible with the

prevailing situation, which he illustrates with the above example. The second is the development of a mood beyond aesthetic limits. (KAR,XI,12-13.)

Kārikā 46, ex.60-61. *Bhāmaha* speaks of two kinds of *upamā-viparyaya* or unsuitable comparison, one involving the inferiority and the other the superiority of the *upamāna*. He illustrates these with the examples seen here. (KAB, II, 54-55.)

While the 'more' or 'less' seen under the *vākyadoṣa* is with reference to the number of attributes compared, now these refer to the superiority or inferiority (both of an absurd degree) of the comparison.

Kārikā 47, ex.62-63. Earlier writers have not distinguished very clearly between the various faults in *upamā*. For instance, *asadṛśam* and *aprasiddham* have not been conceived of very clearly. *Bhoja*'s conception of *asadṛśopamam* follows *Bhāmaha*'s thought. *Bhāmaha* presents the comparison of ichor-flowing elephants and peacocks in the forest to resplendant planets as a simile in which there is no basis for comparison. (KAB, II, 63-64.)

The comparison of a poem with the moon is faulted for *asādṛśyam* by *Vāmana*, because the similarity between the qualities is not apparent. (KASV, IV, II, 16.)

Bhāmaha and *Vāmana* do not mention *aprasiddhopamam*, even though the latter brings in the condition of *prasiddhi* in his definition of *upamā*. In fact *Vāmana* says that comparisons can be invented by the poet with a profusion of qualities, and cites the comparison of the *Hūṇa* woman's breast with the moon containing a number of descriptive phrases.

Rudraṭa explains and illustrates the fault of *aprasiddhi* in *upamā*. In the comparison of the *cakravāka* bird with Brahmā, he sees only the *aprasiddhi*, not the absurdity of the simile. (KAR, XI, 34-35.) The comparison of the thrilling woman with autumn bristling with *pulaka* trees, he considers under the fault of sense called *apratītam*. (KAR, XI, 5.)

In *Bhoja*'s example, the comparison of the cow with the buffalo does not have merely the fault of *aprasiddhi*, it is more in the nature of classification or the *pramāṇa* of *upamānam*, which he later considers under the *artha-alaṅkāras*.

Bhoja does not mention the fault of 'impossible comparison' or *asambhavam* which both *Bhāmaha* and *Vāmana* have counted among the faults of *upamā*, distinguishing it from mere exaggeration. Probably because in many

upamās, impossible combinations like moon and lotus are brought in as comparisons with several features of the subject of description, *Bhoja* leaves this fault out.

Kārikā 48ab, ex.64. *Bhoja* seems to distinguish the sentence-based fault of *analaṅkāram* or matter of fact description without elegant phrases, from the purport-based one of *niralaṅkāram* or bare statement without any description, even by the *jāti alaṅkāra*.

Kārikā 48cd, ex.65. *Bhāmaha* presents this example under the fault *arthaduṣṭam*. (KAB, I, 51-52.) *Daṇḍin* gives a similar example for *grāmyatā*. (KAD,I,67.) *Bhoja* has already spoken of *aślīlam* under the *pada-doṣa* called *grāmyam*. There the words convey or remind one of an obscene sense. Here the expression contains no coarse words, but the meaning of the whole expression suggests another coarse meaning.

Kārikās 49-52, ex.66-74. *Bhāmaha* and *Daṇḍin* have spoken of the contradiction of *deśa, kāla, kalā, loka, nyāya* and *āgama*. (KAB,IV,29...;KAD, III,162-178.) *Vāmana* brings all these under *loka-virodha* and *vidyā-virodha*. (KASV,II,II,23-24.) *Bhoja* makes a new classification of the different types of contradiction under the heads *pratyakṣa-virodha, anumāna-virodha* and *āgama-virodha*. Later he cites *Daṇḍin*'s definition of *deśa, kāla, kalā, loka, nyāya* and *āgama* and of their contradiction, verbatim. He uses some of *Daṇḍin*'s illustrations too.

Ex. 66. This example with a slightly different reading has been cited by *Vāmana* to illustrate *deśa-viruddham*, which he classifies along with *kāla-viruddham* and *svabhāva-viruddham*, under the general term *loka-viruddham*. (KASV, II, II, 23 & ex.)

Kārikā 51. Since he has classed faults relating to facts under *pratyakṣa-viruddham*, and the *āgama-viruddham* has already been spoken of by earlier writers, *Bhoja* probably thought of an *anumānavirodha* as well. In this he partly covers *Bhāmaha*'s conception of logic and of the faults resulting from contradiction of *pratijñā*, etc. in poetry. *Bhāmaha* himself interprets *pratijñā* more as a resolution or vow in the context of poetry, than as a proposition which has to be proved. (KAB,IV.) *Daṇḍin* dismissses these topics as sterile speculation unnecessary for Poetics. (KAD, III, 127.)

Bhoja also does not take up all the faults in argument, but considers *yukti* and *aucitya*, which involve the logic of plausibility and propriety, and deals with *pratijñā* somewhat in the manner of *Bhāmaha*.

Ex. 69. This could be an instance of *lokavirodha*, but *Bhoja* seems to regard the growing of the lotus on the tortoise-back as going against reason.

Ex. 70. Dr. Raghavan remarks that the inclusion of contradiction of propriety under *anumāna-virodha* is strange. But if *anumāna* is conceived of as the employment of reason in the portrayal of day to day life, custom etc. also, it would include propriety.

Ex.71. There is self-contradiction in all these statements. This fault is termed *bādhayan* by *Rudraṭa*. (KAR, XI, 7.)

Ex.74. *Bhāmaha* and *Daṇḍin* consider *kalā-virodha* independently, not under *kāma-śāstra-virodha*, and both cite as examples, erroneous statements about music. (KAB, IV, 34; KAD, III, 170.)

Kārikā 54. *Bhoja* cites *Vāmana* to show that the presence of *guṇa*s in *kāvya* is more basic than the employment of *alaṅkāra*s. But he does consider *alaṅkāra* or embellished / perfected expression as the next stage to be achieved by poetry. In one passage in Chapter V he considers the *guṇa*s as the first expression of *ahaṅkāra* or self-awareness, rasa as the next, and *alaṅkāra* as the ultimate perfection reached in expression.

*Kārikā*s 55-60. The *guṇa*s which have traditionally been counted as ten, from the time of *Bharata*, are increased to a staggering number by *Bhoja*, by counting the various aspects examined by *Vāmana* in some of the *guṇa*s as separate *guṇa*s, by considering the general notions such as pāka as *guṇa*s, and by conceiving of *vaiśeṣika guṇa*s.

Bhoja follows *Vāmana* in interpreting the same term first as a *śabdaguṇa* and then as an *arthaguṇa*, although he does not share the same conception of all the *guṇa*s. This practice sometimes brings totally unrelated qualities under the same name, e.g. *mādhuryam*. Dr. Raghavan points out that some *guṇa*s can be properly interpreted only as *śabdaguṇa*s and some only as *arthaguṇa*s. In several cases the *śabda-guṇa* seems to be ingeniously matched with the corresponding *artha-guṇa*. For instance, the *śabda-guṇa śleṣa* is the integration of phonetic structure so that the several words in the expression are felt as one. By extending this idea logically, the *arthaguṇa* is presented as the fusion of several actions in one in the matter expressed. Whether the latter can be considered as an excellence to be striven for in all poetry is questionable.

The *vaiśeṣika guṇa*s result from the elaboration of the notion held by earlier rhetoricians that, under particular circumstances, doṣas cease to be

faults and become merits. *Ānandavardhana* speaks of the *anitya* (impermanent) nature of *doṣa*s and *Bhāmaha, Daṇḍin* etc. have illustrated how some *doṣa*s are transformed into excellences, under certain conditions. *Bhoja* undertakes the systematic treatment of this transformation and creates a special class of *vaiśeṣika guṇa*s. The peculiar feature of this conversion is that even his *arītimat doṣa*s, which result from the failure to maintain certain *guṇa*s, enter this class of *guṇa*s. And in his usual style *Bhoja* arrives at the number twentyfour under each category of *guṇa*s.

Kārikā 61ab, ex.75. Although his definition is brief, *Bhoja* elaborates it in his comment following the illustration, presenting *Vāmana*'s conception of *śleṣa*. (KASV, III, I, 10.)

Kārikā 61cd, ex.76. *Bhoja* follows *Daṇḍin* in defining *prasāda* and illustrates it with a verse from *Śākuntalam*, which expresses in simple words the hero's desire for rest from hunting, and lazing along with other creatures in the lap of nature.

After his own illustration of *prasāda, Daṇḍin* points out that this expression is easily understood. He adds that *Gauḍīya*s are fond of words which are not well established by convention but have the support of etymology. (KAD, I, 45, 46.)

Kārikā 62, ex.77. *Bhoja* follows *Daṇḍin* in defining samatā. *Daṇḍin* illustrates the uniform employment of all the three types of phonetic structure and then the opposite, *viṣamam*. (KAD, I, 47-50.)

Kārikā 63ab, ex.78. *Bhoja* follows *Vāmana* in this conception of *mādhuryam*. (KASV,III,I,20.) But the identification of *mādhuryam* with the lack of compounding, which seems to have become an accepted view of this quality, is not very convincing. In the illustration from *Kumārasambhavam*, the second quarter is a long compound, but the description of the rain drops falling on *Pārvatī* as she sits in her long, arduous penance under scorching heat, is very elegant.

Kārikā 63cd, ex.79. Here too *Daṇḍin* is followed in definition and illustration and in the nice distinction made between the fault *śaithilyam* and the excellence *sukumāratā*. (KAD, I, 69-70.)

Kārikā 64ab, ex.80. *Daṇḍin* defines *arthavyakti* negatively, as the absence of *neyārtham*. The expression which does not have to be supplemented by other expressions to complete its meaning has this quality. He illustrates both the

fault of *neyārtham* and its absence. (KAD, I, 73-74.) *Bhoja* brings out the completeness of good expression with the well-known verse from *Raghuvaṃśam* in which *Kālidāsa* seeks the blessings of *Śiva-Pārvatī* for inspiration to compose his poem.

Kārikā 64cd, ex.81. *Bhoja* follows *Vāmana* in defining *kānti*. *Vāmana* adds that, without this quality, poetry resembles *purāṇa* [probably meaning, a loose, undistinguished manner of narration]. (KASV, III, I, 24.)

Although alliteration is nicely handled in this illustration, the commentator remarks that *kānti* does not lie in the abundance of alliteration but in '*aprahata-pada*' (words with few syllables).

Kārikā 65ab, ex.82. *Bhoja* follows *Vāmana* in defining *audāryam* and in commenting that the words are as if dancing in the example cited. (KASV, III, I, 22.) The commentator points out the syllables in the verse which are as if expanding and shrinking, lending a dancing effect to the composition.

Kārikā 65cd, ex.83. *Bhoja* uses the definition of *udāratā* attributed by *Daṇḍin* to 'others' for his *udāttatā*. *Bhāmaha* and *Daṇḍin* present an *alaṅkāra* called *udāttam*. It is of two types - one expressing a lofty idea, and the other the splendour of opulence. *Bhoja*'s *arthaguṇa*s of *udāttatā* and *udāratā* correspond to these.

Kārikā 66a, ex.84. *Bhoja* follows *Daṇḍin* in defining *ojas*. *Daṇḍin* points out its suitability to prose and the inordinate fondness of *Gauḍīya*s for compounding even in poetry. He illustrates both the ornate compounding employed by them and the intelligent use of compounds by 'others'. (KAD, I, 80-84.)

Interestingly *Vāmana* defines *ojas* as tight composition ‹*gāḍhabandhatvam*› and contrasts it with *prasāda* which he defines as *śaithilyam*. The usual contrast is between *mādhuryam* and *ojas*, defined as avoidance of compounding and abundant use of compounds.

Kārikā 66b, ex.85. *Bhoja* uses *Vāmana*'s definition of the *śabdaguṇa ojas* for this *aurjityam* which he adds to the list of *guṇa*s. (KASV, III, I, 5.)

Kārikā 66cd, ex.86. This is a *guṇa* added by *Bhoja* to the list of excellences. His definition is based on the words of *Daṇḍin* describing the *alaṅkāra* called preyas. (KAD,II,275.) How the general character of pleasantness of speech can be called either a guṇa or an alaṅkāra in poetry is puzzling. But formal speeches like this seem to have been exchanged by characters in longer works and composed in free verse as well. For want of a definite quality or

figure under which they could be classified, their basic intention of pleasing seems to have been brought under the term *preyas.*

Kārikā 67ab, ex.87. *Sauśabdyam,* the *suptiṅ vyutpatti* or knowledge of language, is considered essential for composing poetry. After enumerating the fields in which the poet must equip himself before commencing writing - grammar, prosody, history, literature etc., *Bhāmaha* observes that, while some regard the employment of *alaṅkāra*s as essential for the beauty of poetry, others regard this as a mere external beautification which can be dispensed with. According to them the real beauty lies in *sauśabdyam* - the proper disposition of nouns and verbs. Thus this *guṇa* would be the opposite of the defect *śabdahīnam.*

But from *Bhoja*'s illustration it appears that he includes under it the clever use of grammar. Several nouns and noun-related derivatives from the root '*jan*' and a variety of verbs are seen in this verse.

Kārakā 67cd, ex.88. *Samādhi* is one of the ten guṇas which were considered vital to poetry by *Bharata.* In one recension of *Nāṭyaśāstram* it is described as a distinction belonging to the sense which men of insight can grasp. In another it is conceived of as presenting purports of comparison etc. succinctly. From the example provided by *Abhinava* it appears to consist of the attribution of sentient behaviour to inanimate things. (NS, XVI,v.102, [103].) The figurative use of language, metaphor, personification etc. seem to be implicitly involved in this concentration of sense.

Bhoja follows *Daṇḍin* in defining this *guṇa. Samādhi* is the superimposition of the properties and behaviour of one thing elsewhere. And *Daṇḍin* brings in secondary usage or *gauṇavṛtti* in this attribution. And because of this secondary usage even unpleasant actions like spitting and vomiting gain beauty when attributed to the sun, lotus etc. in describing the emission of rays and the dispersing of pollen. And clouds heavy with rain and rumbling, can be described in the image of pregnant women moaning and so on. *Daṇḍin* concludes the discussion of this *guṇa* with the statement that it is vital to poetry and is employed by poets of all styles. (KAD,I,93-100.)

Bhoja does not bring in secondary usage in this attribution of conscious behaviour to features like lips and eyes in this verse. He later speaks of a *tadbhāvāpatti* (involved in this kind of superimposition) under the primary mode of signification which he calls *mukhyā vṛtti.* He names an *alaṅkāra* as *samādhi-ukti* in which this kind of attribution is more elaborately developed. (See Ch.IV.)

Kārikā 68ab, ex.89. *Vāmana* does speak of a *sūkṣma* artha as well as a *vyakta artha* when he defines *samādhi* under the *arthaguṇas*, as *arthadṛṣṭi*. *Bhoja* was probably inspired by this to add this *guṇa* to the list of excellences.

The commentator explains that the subject of the verse being God, it is proper to attribute to Him the actions of creation, destruction and the ruling of the world, but not the action of praise. He is sung, He does not sing another.

Within the expression the significant grouping of some words yields the sense subtly, according to *Bhoja*. One sees the subtlety in the indirect manner of praising God in terms of grammar.

Kārikā 68c, ex.90. Here *Bhoja* uses the term *dhvani*, which has been employed by his predecessor *Ānandavardhana*, and others, to name the principle of poetic expression, in defining one of the *guṇas* of poetry. The verse alludes to the known attributes of *Viṣṇu* by enumerating them wrongly.

Kārikās 68d-69ab, ex.91,92. The expansion and condensing of a theme are included in the *arthaguṇa ojas* by *Vāmana*. He defines this *guṇa* as the fullness of sense. By expanding it, condensing it and by loading it with intent, the expression becomes *prauḍha*. (KASV,III,II,2..)

Kārikā 69cd, ex.93. The concept of *sāhitya* emphasised by *Kuntaka*, as the *anyūna-anatiriktatva* of word and meaning, corresponds to this quality. It involves the avoidance of *anarthakatā*, *ekārtham*, *neyārtham* and *apuṣṭārtham*. This *guṇa* is linked with the *guṇa arthavyakti*.

The commentator points out that in the illustration the pronoun 'some' points to 'a particular type of poet' and the verb 'are capable' is also implied. The verse thus seems to state that some poets are capable in plot construction, some in expression, some in both and some in neither. Ironically all this supplementing has to be done to this verse, which *Bhoja* claims, matches the sense with the right number of words.

Kārikā 70ab, ex.94. *Bhāvikam* is considered as a quality of the whole composition - assert *Bhāmaha* and *Daṇḍin*. (KAB,III,53-54; KAD,II,364-366.) *Daṇḍin* conceives of it as the handling of the theme as well as the expression in such a manner that the gravest of matters is presented vividly. *Bhāmaha* explains that it consists of bringing the events before one's eyes by several means. The matter would be fit for *abhinaya*. The conception of *bhāvikam* as expression full of feeling follows. Later *Bhoja* points out the development of

this *guṇa* into the rasavat *alaṅkāra* in which feeling is at a comparatively heightened stage. (See Ch.V.)

In this verse from *Mahāvīracaritam Janaka* greets *Rāma* with these words, overwhelmed with love and admiration for the young lad's feat.

Kārikā 70cd, ex.95. *Vāmana* defines the *śabdaguṇa samādhi* as the combining of *āroha* and *avaroha*. The commentary *Kāmadhenu* explains that *āroha* is the profusion of long syllables and avaroha of short ones. (*Kāvyālaṅkārasūtravṛtti*, III,I,12.) *Bhoja* defines *gati* as the going up and coming down, and in his comment on the verse, supplements this with 'the ascent and descent of *svara*', which is not very clear. Later he speaks of *gati* as embellishment of expression through quick or slow gait in the various types of verse and prose in Chapter II.

Kārikā 71ab, ex.96. We have already seen the *arītimat* fault, in which the lapse in *mādhuryam* was called *anirvyūḍham*. Now *Bhoja* speaks of *rīti* as a *guṇa* in the same terms. The commentator points out that it should, however, not be carried too far.

Later *rīti* is considered as embellishment and distinguished into the several types, *Vaidarbhī* etc. on the basis of the length of the compounds employed in the expression. There, the carrying to the end of what has been begun, is assumed, i.e., a certain uniformity in expression is basic to *rīti* or style. Here, as quality, *rīti* is defined as that uniformity in expression.

Kārikā 71cd, ex.97. *Ukti* is poetic expression, charming, clever, pregnant etc., which is different from ordinary speech, as that is not fashioned with so much thought or care. *Bhoja* narrows it down to indirect expression. In the example the spirit of accusation is tellingly conveyed by the cryptic answers to the row of questions.

Ukti is considered as a *śabdālaṅkāra* later, and other modes of speech, in the manner of *śāstra* - injunction, prohibition etc. - are described there.

Kārikā 72ab, ex.98. *Bhoja* brings the well known concept of *pāka*, i.e., seasoned ripeness and unerringness of expression, under the quality of *prauḍhi*. One *prauḍhi* is spoken of under the *arthaguṇa* of *ojas* by *Vāmana*. There it means fullness of sense. Later he refers to the presence of all the ten *guṇas* in the right measure in poetry as *pāka*, which is compared with the ripeness of a mango. If merely correctness of language is achieved, poetry has only *vṛntāka*

pāka, the ripeness of the aubergine. (KASV,III,II,end.) The ready quality of expression has been conceived of in terms of the ripeness of grape, of coconut etc. as well.

Kārikā 72cd-73. *Bhoja* speaks of the *vākyārthaguṇa*s now. *Vāmana* is followed in describing and illustrating *śleṣa* as an *artha-guṇa* also. (KASV,III,II,4.) *Bhoja*'s commentator explains at length the terms *ghaṭanā* etc. which have been used by *Vāmana*.

In this verse from *Amaruśatakam*, the smooth arrangement of sense, the simultaneity of different actions, is praised as the *artha-guṇa* of *śleṣa*. The behaviour of the naughty lover, trying to please two girls at the same time, comes nearer the *alaṅkāra* called *śleṣa*.

Kārikā 74ab, ex.100. *Bhoja* seems to be extending the notion of *prasāda* from the simplicity of expression to the simplicity of sense, which yields the reference, the object described, even though it has not been mentioned by name. *Mammaṭa* would probably apply the terms *śrautī* and *ārthī* to the two interpretations of *prasāda*, judging from his treatment of *upamā*.

Vāmana has defined the *śabdaguṇa* of *prasāda* as looseness of texture. Under *arthaguṇa*s he interprets it as lucidity of sense. (KASV,III,II,3.)

Kārikā 74cd, ex.101. *Bhoja* has followed *Vāmana* in defining this *guṇa*. In the illustration describing the end of the cold season and the advent of spring, *Vāmana* includes a quarter which does not fit in, as it speaks of the *Malayamārutam*, and he suggests an alternative which will restore consistency to the expression. (KASV,III,II,5.) As a *śabdaguṇa*, *Vāmana* conceives of *samatā* as uniform maintenance of *mārga* in the whole expression. (KASV,III,I,11.)

Bhoja has similarly matched the *śabdaguṇa* with the *arthaguṇa* of *samatvam*, as he has conceived of that quality as uniformly soft, harsh or medium phonetic structure. Uniformity is rightly interpreted as consistency in events now.

Kārikā 75ab, ex.102. *Mādhuryam* is one of the qualities required in the hero and heroine in *nāṭya*. It is taken up under *sāmānya-abhinaya* by *Bharata*, and described as the gentle restraint in expressing reactions. (NS,XXII,36.) *Daṇḍin* attributes the quality of *madhuram* to the expression as well as the content in poetry; he identifies sweetness in delightful expression as well as in delectable subject matter.

In the portrayal of emotion, the avoidance of extreme vehemence renders the situation described or enacted, more appealing. In the example from *Ratnāvalī*, the refined manner in which *Vāsavadattā* shows her displeasure makes the situation more enjoyable.

Kārikā 75cd, ex.103. Although the definition is similar to *Vāmana*'s, the illustration given by *Vāmana* clothes harsh ideas in soft words, which corresponds to *Bhoja*'s *arthaguṇa suśabdatā*. (KASV,III,II,11.) *Bhoja*'s example illustrates a situation which brings out the tender feelings of the character. *Saukumārya* was defined as the delicacy of sound structure under the *śabdaguṇa*s. Now it is interpreted as tenderness of purport.

Kārikā 76ab, ex.104. *Vāmana* defines *arthavyakti* as the clear depiction of the nature of an object, and gives the same example. (KASV,III,II,13.) The description is more faithful than charming, and would serve empirical science better.

Kārikā 76c, ex.105. *Vāmana* has also defined this *kānti* as heightened emotion. (KASV,III,II,14.) In the example the heroine's attachment to the hero has increased, making her envy the attention paid to her rival, and conceal her sense of deprivation in these haughty words.

Kārikā 76d, ex.106. This corresponds to the second variety of the *udātta alaṅkāra* of *Daṇḍin* in which the splendour of wealth is displayed. (KAD,II, 300,302.) But in *Bhoja*'s example, both the interpretations, splendour and lofty intention, can be seen in the grandeur of *Mārīca*'s hermitage and the life of austerity led by the ascetics there.

Kārikā 77ab, ex.107. This corresponds to the other variety of *udātta alaṅkāra* of *Daṇḍin*, in which nobility of character is displayed. (KAD,II,300-301.)

Kārikā 77cd, ex.108. Now *Bhoja* tries to match the solid character of compounding in *ojas* as a *śabdaguṇa*, with the solidity of purport. In this example it is shown in the firm self-determination of *Paraśurāma*. This verse from *Mahāvīracaritam* is interpreted in two ways by its commentator. 'If *Rāma* continues to be a human, with the capacities of a mortal warrior, then *Paraśurāma*, instigated to conflict with him, will surely win.' 'If *Paraśurāma* continues to be an incarnation, with the same superhuman powers, he will certainly win.' The first interpretation is more suitable here, as that shows the *ojas* or determination in *Paraśurāma* better.

Kārikā 78a, ex.109. *Aurjityam* has been interpreted as the weight of dense

composition earlier. It is matched with the weight of self-assurance now. This interpretation narrows this quality to the portrayal of character and cannot be expected to belong to all poetry. This is nearer the *ūrjasvī alaṅkāra* of *Daṇḍin*, which is a typical expression of pride. (KAD,II,293,294.)

Kārikā 78b, ex.110. *Daṇḍin* presents both aspects of preyas, pleasing address and taking pleasure in the person addressed, in the *alaṅkāra* of this name. The first is illustrated by a pleasing speech with which *Vidura* greets *Hari*. In the other, the speaker addresses *Śiva* with adoration. (KAD,II,275-279.)

Ex.110. This verse is used by *Vāmana* to illustrate the *arthaguṇa mādhuryam*, which he defines as unusual, colourful expression. (KASV,III,II,10.) This is an expression of preference among several pleasures. Convincing through apparent 'judgement' is a common mode of expression in poetry, just as formal speeches extolling the hearer are. This again cannot be viewed as a general quality desirable in all poetry.

Kārika 78cd, ex.111. *Vāmana* interprets the *artha-guṇa* of *sukumāratā* in this manner.

Kārikā 79ab, ex.112. *Bhoja* tries to match the superimposition of conscious action on unconscious entities in the *śabdaguṇa* of *samādhi*, with the superimposition of one intention on another through ruse, in interpreting *samādhi* as an *arthaguṇa*. The resort to pretext etc., can be viewed as a development in the action of the play, in this instance, in *Śākuntalam*; it is difficult to accept it as a quality of poetry.

Kārikā 79cd, ex.113. *Bhoja* incorporates *Vāmana*'s idea of *arthadṛṣṭi* in this definition. *Vāmana* defines the *arthaguṇa* of *samādhi* as *arthadṛṣṭi*. And the *artha* can be *vyakta* or *sūkṣma*. *Sūkṣma* is of two types - *bhāvya* (instatntly revealed) and *vāsanīya* (revealed to close attention). With this example he illustrates the former. (KASV,III,II,9.)

As a quality of the expression, subtlety was presented in the deft use of the nominative and instrumental cases. Now in the sensitive portrayal of the couple engaged in love, subtlety is pointed out in the sense.

Kārikā 80ab, ex.114. This conception of *gāmbhīryam* takes it to a deeper level from its interpretation as *śabdaguṇa*. In the illustration for that, the wrong description of *Viṣṇu* was intended to bring to the reader's mind the right features, which are common knowledge. Now a knowledge of *śāstra* is required to reach the sense. The commentator explains that the words *maitrī* etc. in

the illustration have to be understood as they have been defined in the *yogasūtras*.

Earlier *Bhoja* had proscribed the inclusion of technical terms in the language of poetry, as they may make it *apratītam* or difficult to understand. In the illustration of that fault, words from *Bauddha* philosophy were brought into the speech of the lover in agony. Here the exposition of *Yoga* thought is really intended, and so the relevant technical terms have to be brought in.

Kārikā 80c, ex.115. The *śabdaguṇa* of *vistara* was illustrated with a detailed description of the progress from the state of water to the state of the pearl in the necklace adorning the beloved's neck, which the lover desired. Here the idea is developed from the hero's stringing his bow for war to his fame crossing the seas. The commentator points out that the progress here is not a matter of verbal expansion [in fact economy is adopted in construction], and so this is different from the *śabdaguṇa* of *vistara*.

Kārikā 80d, ex.116. This *saṅkṣepa* does not seem to be different from the *śabdaguṇa* of the same name, since both illustrations display brevity of expression. But the purport in that - the revival of *Lakṣmaṇa* and his resumption of war - is nearer the words than the teaching here, which takes the mind inwards.

Kārikā 81ab, ex.117. In the illustration of the *śabdaguṇa*, we observed a one-to-one matching of word to sense. Here *sammitatvam* is illustrated with a symmetrical distribution of the sense - dividing the visual shape of the *praṇava mantra* between the two centres of meditation.

Kārikā 81cd, ex.118. As a *śabdaguṇa*, *bhāvikatvam* has been conceived of as expression brimming with true feeling. But as an *arthaguṇa* it seems to mean the opposite - scheming and the veiling of feeling. This is nearer in spirit to one type of *bhāva alaṅkāra* which *Rudraṭa* has described. (KAR,VII,38-41.)

Kārikā 82ab, ex.119. *Gati* was interpreted as the ascent and descent of *svara* earlier. Now the interpretation as 'comprehension of sense...' seems to have been inspired by the grammarians' prescription of the root '*gam*' in the sense of understanding. The *dhvani* school would call this *vastudhvani*.

Kārikā 82cd, ex.120. The *śabdaguṇa* of *rīti* was defined as the maintenance of the pattern begun, and in the illustration the question-answer pattern was observed to be sustained from beginning to end. Now this notion of *rīti* is extended to the sense of maintaining the sequence in events. The gradual

change in the moon's appearance is presented in the illustrative verse describing the moon's rise and progress.

Kārikā 83ab, ex.121. *Ukti* was defined as unusual telling, and in the illustration, the plight of the girl is brought home to the lover enquiring about her welfare, by the seemingly evasive replies of her friend. Now it is interpreted as communicating one's purport in a devious way. In the present illustration the purport remains untold. The same verse has been used by *Vāmana* for his *arthaguṇa udāratā*, which he defines as refinement in presenting an unrefined sense.

Kārikā 83cd, ex.122. *Bhoja* defines this *prauḍhi* as the successful expression of the intended sense, but the example illustrates the presentation of a mass of ideas in a few sentences. This corresponds to one variety of *prauḍhi* brought under the arthaguṇa ojas by *Vāmana*. (KASV,III,II,2.)

Probably this packing of sense is to correspond to the *nālikerapāka* shown in the *śābda* interpretation of *prauḍhi*. (ex.98.) There one saw the denseness of sound structure. Here one sees the denseness of ideas. The weighed use of words is apparent in both.

*Kārikā*s 84-85. From the time of *Bhāmaha* it has been realised that faults in poetry become excellences under special circumstances. The phrase *anukaraṇādi* here covers all these circumstances, beginning with imitation or faithful representation.

The word '*nityam*' here is puzzling. It has probably been inspired by the word '*anityam*' used by *Ānandavardhana* to describe the impermanent nature of faults. (DA,II,11.)

Kārika 86, ex.123. The justification as *anukaraṇa* (imitation / report) has been mentioned by Rudraṭa. (KAR,VI,47.) Although the poet's own language should be faultless, in representing people and their conversation, realism demands that faults should be incorporated. *Bhoja* has not spoken of *mliṣṭa*, mlecchа etc. under the fault *asādhu*, which he has illustrated with a grammatical error proper.

Kārikā 87ab, ex.124. Here *anukaraṇam* obviously means 'speaking about'. And in the illustrative verse, the occurrence of words which are normally not used is being critcised. In the example illustrating the fault of *asādhu*, in the second half, the incorrect word ('*bādhatī*') is repeated in condemnation. That too can serve as an illustration of that *doṣaguṇa*.

Kārikā 87cd, ex.125. The construction of 'tongue-twisters' seems to have been called *durvacakam*. The commentator mentions it as one of the sixtyfour 'activities' (arts?). It must have provided an opportunity for displaying their knowledge of words and skill in composing, to poets interested in this kind of sport.

Kārikās 88,90, ex.126,128. Earlier, including a word just for completing the metre was considered to be the fault '*anarthakam*'. But, as *Vāmana* has pointed out, words (such as indeclinable particles) which are generally used only for the purpose of completing the metre, are absolved of fault when used for embellishing the expression. (KASV,II,I,9-10.) [So the fault is not in the employment of indeclinables but in the purpose for which they are employed.]

Two verse halves have been cited from *Śiśupālavadham*, employing words such as '*khalu*' in *yamakam*, to illustrate this. As the completion of the metre is not the intention, this is not the right example of the fault becoming an excellence.

And in the conversion of the fault '*apuṣṭārtham*' into an excellence, the completion of the metre is asserted to be a proper reason for including a word in a verse !

Kārikā 89, ex.127. The illustration of the fault of *anyārtham* employed words with accepted conventional senses in other senses which have to be drawn out etymologically. Now in the transformation of the fault into excellence, *Bhoja* does not point out the accepted senses of the words employed in the illustration, but only justifies their use in rare senses in riddles etc.. This verse has been cited by *Daṇḍin* to illustrate the riddle called *pramuṣitā*. (KAD,III,111.) *Bhoja*'s commentator points out correctly that the word '*kāla*' means 'foot' in the languge of South India. This piece of information indicates the extent of communication between various parts of the land in earlier times.

Kārikā 91, ex.129. The fault of *asamartham* was illustrated with the attribution of trumpeting to a horse, neighing to a bull etc.. Now in illustrating its becoming an excellence, the action of 'cooing' attributed to a woman in dalliance, is approved of on the authority of the science of erotics. Can this usage not be covered by the verbal *guṇa* of *samādhi* ?

If every word that a poet employed needed the sanction of some authority, the coming into currency of set phrases, stultifying the natural development of poetry in the later period can easily be imagined. But great

poetry has always struck new paths in expression, untrammelled by rules and conventions.

Kārikā 92, ex.130. The fault of *apratītam* was illustrated with a similar use of the *Bauddha* term '*rūpaskandha*'. The use of the technical term was a fault because the context was the speech of a lover to the beloved, not the weighed statement of a scholar. The *artha-guṇa* of *gāmbhīryam* is also interpreted as the standing in need of *śāstra* for comprehension.

Kārikā 93, ex.131. There are three parts in this example. The first is a description of *Rāma*'s return to his kingdom through the sky in the aircraft *Puṣpakam*. The second describes *Urvaśī*'s flight through the air. The third is a reference to the hip in some description.

The sky being considered as *Viṣṇu*'s domain and *Urvaśī*'s birth from his thigh is part of lore and the association of the girdle with a woman's hip is common knowledge.

Kārikā 94, ex.132. This is a clever illustration of the fault of obscurity turning into an excellence. The reference to the rare senses of the word *hari* effectively expresses the low opinion the poet has of himself, especially since *hari* comes in the enumeration of the great names in poetry as well. Here again '*anukaraṇam*' or speaking about the subject provides the justification.

Kārikā 95, ex.133. The employment of cryptic indication is required in riddles, and is rightly illustrated in this example. Whether this is poetry is another question.

Kārikā 96, ex.134. The fault of doubt is removed by providing the means for removing it. In these two illustrations, the first describes *Himavān*'s joy in beholding the child *Umā* in *Kumārasambhavam*, so the context removes the doubt. In the second *Bhoja* points out that the doubt about the hue of the cloud is cleared by the mention of *Śauri*, the *Śārṅga* bow etc.. [One finds that a term naming a fault or merit can be interpreted in an infinite number of ways. And there does seem to be some link between all these.]

Kārikā 97, ex.135. We saw the fault of *viruddham* in the capacity of the word to convey the diametrically opposite sense as well, e.g. *'akāryasuhṛt'*. When the opposite sense is also intended in deliberate ambiguity, it becomes an excellence. This example from *Śiśupālavadham* is very well chosen. *Śiśupāla*'s message is carried to *Kṛṣṇa* in fourteen such verses, which can be interpreted as an offer of friendship or as a challenge to war. *Viruddham* is not a fault

here, but actually serves the story, for the next step will be determined by *Kṛṣṇa*'s interpretation of this message.

Kārikā 98, ex.136. Earlier, *aprayojakam* was illustrated with a description of the ocean which did not bring out the greatness of *Hanumān*'s leap over it. Now the same fault, considered as an excellence, is illustrated with two descriptive phrases which are 'useless' in describing the subject, but serve a purpose.

In the first, describing the leap of the sages into the sky after their meeting with *Śiva*, the sky is described as sword-dark. *Bhoja* points out that this does not say anything about the sky. Probably he means that it does not say the truth about the sky. For *Bhāmaha* has earlier pointed out the difference between truth pursued in science and common experience described in poetry. It is in the latter that we have expressions like 'the sky is like the sword' (while in reality it is colourless). (KAB,V,33-34.) 'Sword-dark' seems to have been in use since very early times, for *Pāṇini* observes / sanctions the compounding of the *upamāna* with the common quality in '*śastrīśyāmā....*'. (AA,II,I,55.)

In the other example, the word '*sāgram*' is not needed, as the idea is implicit in '*varṣasahasram*'. But it enhances the impression of the great length of the penance pursued.

[Once again we see that a term does not refer to the same idea in all instances of its application. As a fault, '*aprayojakam*' was interpreted as 'irrelevant' description. Now it is shown in incorrect and unnecessary usage of descriptive phrases.]

Kārikā 99, ex.137. The fault of *deśyam* is averred to be an excellence, if great poets select such underived words in composition. [Of the three examples, the second is from *Mālatīmādhavam.*] The commentator explains that the appeal to 'composition by great poets' only advocates the conscious avoidance of the fault of unevenness in sound construction. And the choice of the word '*uddaṇḍa*' not only makes for uniformity in composition, but also conveys the sturdiness of the *piṇḍītagara* trees, through its sound as well. Their 'being swayed' ‹*taralanena*› expresses the strong force of the wind, and the other 'la's in the expression join in the effect of harmony ‹*anuprāsa*›. The 'galla' and 'laḍaha' in the other two examples also serve *anuprāsa.*

*Kārikā*s 100-102, ex.138-146. The three ways in which shame-causing, ominous and disgusting usages can become acceptable, have been mentioned

by *Vāmana*. He explains that when the coarse sense is the less known sense of the word, it can remain out of view. '*Sambādha*' is better known in the sense of 'affliction' than in the sense of 'privities'. Or the shame-causing could be done by secondary indication, e.g. '*janmabhūḥ*'. Words in common use like *subhagā* and *bhaginī* do not bring to mind the embarassing senses. (KASV,II,I,15-19.) *Bhoja* elaborates all the three circumstances redeeming an expression from *grāmyatā*. But he does not follow *Vāmana* exactly; for he seems to refer to 'the sense intended' by the word '*lakṣitam*'.

Ex.138. This verse from *Kumārasambhavam*, exhorting the gods to make efforts to unite *Śiva* with *Umā* for begetting *Kārtikeya* who will destroy the demon *Tāraka*, is justified by the verse cited by *Vāmana* about the public consecration of *Śivaliṅga*.

Ex.139. In this set of examples *Vāmana* would see *guptārthatvam* making '*sambādha*' acceptable, *lakṣitārtham* doing the same for '*janmabhūmi*', and *saṃvṛtam / saṃvītam* redeeming '*subhagā*' and '*bhaginī*' from the charge of *aślīlam*.

Ex.142. Introducing the theme of the play, *Veṇīsamhāram*, these words portend the destruction of the sons of *Dhṛtarāṣṭra*, but the *sūtradhāra* denies this evil purport, saying, 'In this season of autumn, we are referring to the swans by the word '*dhārtarāṣṭrāḥ*'.

Ex.144 and verse cited. This example and the verse explaining the redemption from *grāmyatā*, are both from *Daṇḍin*, who adds that in literal usage, for instance, in describing a young wife, words like '*niṣṭhyūta*' cause repugnance. (KAD,I,96,95.)

Kārikās 101,102, ex.147,148. Now *Bhoja* incorporates the two verses from *Bhāmaha*, more or less intact, as *Kārikās*, to extend the role of exempting the expression from *grāmyatā*, to the situation and character.

In the first example, the situation is one of *bībhatsa-rasa*, and the main character indulging in repulsive acts is in keeping with it. In the second, from *Mālatīmādhavam*, since *Mādhava* is trying to promote his love through prayer and ritual in the cremation ground, the mixture of *śṛṅgāra* and *bībhatsa* and the revolting description are justified.

Kārikās 103-105. *Bhoja* sums up how the three three-fold word-faults of *grāmyam*, added to the fifteen faults enumerated earlier, bring the total to twentyfour, and how their becoming merits has been demonstrated. Now he proposes to show the transformation of *vākyadoṣas* into *guṇas*.

Kārikā 106, ex.149 and verse cited. This example, as also the verse following in explanation, are from *Daṇḍin.* (KAD,II,361;III,151.)

Bhoja explains the fault in his example by referring to the aphorisms of *Pāṇini.*

The earlier rule '*kartṛkarmaṇoḥ kṛtiḥ*' (AA,II,III,65) sanctions the sixth case affix for the word, in denoting the agent or object, when it is connected with a word resulting from a root through *kṛt* modification. e.g. *kriyāṃ kālidāsasya, āhatā kratūnāṃ.* The later rule '*na lokāvyaya...*' (no.69) bars the sixth case affix in several places, one of them being the connection with the *kṛt*-modified word which has a *khal-affix.* The word '*duṣkaram*' is of this sort. Here the word denoting the agent should have been given the third case affix.

The cited verse from *Daṇḍin* follows his illustrations of the fault of *śabdahīnam,* and pardons the wrong use of the *ātmanepada* form '*kurute*' in the previous verse, which describes the charming effect the Southern wind has on the mango trees, by rustling their tender leaves. (KAD,III,151,150.)

Kārikā 107, ex.150. Both the *Kārikā* and example are from *Daṇḍin.* (KAD,III,146-147.) *Bhoja* further explains that the connection has been specifically established by the words '*ādi*', '*anta*' and '*madhyama*', so that there is no confusion of reference (as in the example cited of the fault). There, after mentioning the '*kānti* and *pratāpa*' of the king, they are compared to '*sūrya* and *candra*', letting the order of enumeration determine the relation.

Kārikā 108, ex.151,152. *Durvacaka* was offered as the justification of the fault of harshness of sound as well. Probably composition of this 'difficult to utter' type was indulged in by men of leisure.

The exemption from *sandhi* and the retention of the original form (*prakṛtibhāva*) by adjacent words is allowed in cases of *pragṛhya* etc.. One instance of *pragṛhya* is the '*ī, ū* or *e*' end of a word in dual number, followed by a word beginning with a vowel. In the above example, partly taken from *Vāmana* (KASV,II,II,8), '*kamale iva*' is an instance. Another instance of non-use of *sandhi* is seen in '*na ṛcaḥ*', governed by another exempting rule. In '*yajūṃṣi ūhase*' yet another is followed.

The verse which follows, faulting the deliberate avoidance of *sandhi* is from *Daṇḍin.* (KAD,III,159.)

Kārikā 109, ex.153. Both the rule exempting the repetition of words from

faultiness and the example cited are from *Daṇḍin.* (KAD,III,137-138.) *Bhāmaha* also permits the repetition of words, in fear, sorrow, envy, joy, wonder. (KAB,IV,13-14.)

Kārikā 110, ex.154. When the verb is employed along with '*mā*' (in prohibition), the past tense affix '*luṅ*' is permitted (by the rule '*māṅi luṅ*'); and after ('*mā*) *sma*' both '*luṅ*' and '*laṅ*' are allowed (by the next rule '*smottare laṅ ca*') by *Pāṇini.* (AA,III,III,175,176.) [And the '*a*' ordained to precede the root in the past tense is prescribed to be dropped by a later rule.] The normal usage is '*mā*' or '*mā sma*' followed by the verb. e.g., *mā kārṣīt, mā sma karot, mā sma kārṣīt.* Here the words have been scattered and the order has not been kept. Whom *Bhoja* is referring to in 'Some approve of their separate occurrence too' is not clear. In the *Kāśikā vṛtti* of *Vāmana* and *Jayāditya* it is explained that the word '*uttare*' in the aphorism does not refer to any position (i.e. after *mā sma*), but only means 'when, in addition, *sma* is there'. *Bhoja* is perhaps alluding to this authority.

And, in other contexts where '*sma*' is employed, we find that it does not occur necessarily next to the verb. e.g., '*nalena sma purādhīyate*', '*evaṃ sma pitā bravīti*', cited by S.C.Vasu, in his explanation of the rules '*laṭ sme*' and '*aparokṣe ca*'. (AA,III,II,118,119.)

Kārika 111, ex.155. *Vākovākyam* is presented in Chapter II as an *alaṅkāra.* In this verse from *Amaruśatakam,* even though the words of one statement run into another, this is overlooked, as the exchange is comprehended in this interesting *vākovākyam.*

Kārikā 112, ex.156. Earlier, *apadam* was illustrated as a fault by combining words of varying nature employed by different types of people, in the speech of one person. Now in this exchange between a villager and a city dweller, it contributes the needed variety. [See comment on ex.31 for an explanation of the terms *prakṛtistha* etc..]

Kārikā 113, ex.157. Parenthesis does not strike one as a fault, as has already been pointed out. Now *Bhoja* presents an example in which he attributes the transformation of this 'fault' into an excellence, to the compatibility between the two feelings expressed, in the main sentence and in the embedded one. Later, in Chapter II, under *yukti alaṅkāra,* he cites the same verse, and points out the parenthesis within the parenthesis in this expression.

Kārikā 114, ex.158-160. *Bhoja* adapts *Daṇḍin*'s verse dismissing the faults of

upamā (KAD,II,51) in this *Kārikā*, to assert the acceptability of disparity in gender and number. In the first example from *Śiśupālavadham*, in the edition consulted, the word '*kṣamā*' has replaced '*śamaḥ*', which has been cited as a variant reading. Probably the consideration of gender match has prompted the editor to choose this reading.

The second comparison is also telling, and in both *Bhoja* appeals to the impossibility of achieving the gender and number match, for exempting them from faultiness. *Daṇḍin* would not look for exempting circumstances, for he does not recognise these faults. The only criterion that he holds is that the comparison must not offend sensibility.

Moreover, in these examples, the comparison is thoughtful, and sounds more like a *dṛṣṭānta* than like an *upamā*.

In the third, the fault is avoided because of the intelligent use of grammar, but whether the expression can be called an *upamā* is doubtful. For there is no comparison, as *Nemi* and the other *jina*s are, alike, perfect beings. However *Bhoja* goes into a long justification of the absence of words like '*iva*'. He concludes the discussion with an apology for considering the *upamā* faults alone. Faults can occur in all figures of speech, and he is considering them under *upamā* only because it is a paradigm of embellishment and comparison is the source for most other *alaṅkāra*s.

[This is one instance of the inability to ignore what has come down in tradition in a field of study. One wonders whether this simile problem would exist at all in languages which used the neuter gender more and did not have dual number.]

*Kārikā*s 115,116, ex.161, cited verses, ex.162. *Bhoja* explains the faultlessness of *hīnopamam* and *adhikopamam* differently. The falling short, in the number, of qualities described of the *upamāna* is not faulty when the *upamāna* is known for the qualities left out. In the overenumeration of its qualities, the *upameya*'s qualities which have been left out, can be inferred. This explanation seems to be insightful.

The first example is quoted by *Bhāmaha* to illustrate the fault of *hīnopamam*. He points out that, as only the bow has been given a parallel in the simile, and not the robes and the conch, this is *hīnopamam*. And to excuse this, he acknowledges the impossibility of one-to-one similarity between objects. (KAB,II,41-44.)

Bhoja proceeds from there and, as if supplementing *Bhāmaha*, explains that, as the moon and lightning are well known (associations of the cloud), there is no defect here.

What both authors fail to note is that the moon has been brought in, not as an item of the main simile, the cloud, but as a small simile in the phrase 'bearing playfully the moon-lustrous conch' describing the *upameya, namely, Kṛṣṇa*. This is a smaller *upamā* within the larger one of the whole expression.

The next example is given by *Bhāmaha* for the fault of *adhikopamam*. He immediately adds that it has already been explained, that correspondence in all respects is not required in simile, and here the poet does not want to draw attention to the conch. (KAB,II,58-60.) This justification is further elaborated by *Bhoja*, who gives an alternative explanation as well - the presence of the conch is inferred.

It strikes one that, here the moon serves, not as a simile item for the conch, but to illustrate the charm of *Kṛṣṇa*'s terrible form draped in royal yellow robes, holding the bow. He is charming in this awesome form as is the terrible rain-cloud holding the lightning and rainbow, when it is joined by the moon at night.

Kārikā 117, ex.163. Works on metrics mention exceptions to the rule ordaining the lengthening of a short vowel before a conjunct consonant. In fact, the commentator on *Vṛttaratnākara* of *Bhaṭṭakedāra* cites this *Kārikā* from *Sarasvatīkaṇṭhābharaṇam* and this example, in support of this shortening ! (In the *Vṛttaratnākara* version also, the twenty-third syllable does not seem to be the syllable in question.)

He remarks that this (exception) is seen in the usage of great poets (with reason), and cannot be left to whim. He distinguishes between *atīvatīvra prayatna* and *tīvra prayatna*. The shortening of the *guru* takes place in the former, but in *tīvra prayatna*, the '*guru*-ness' remains.

He also mentions the quickness in utterance (*tvaritapāṭha*), which makes some *gurus laghus* in *Prākṛta* poetry. So his interpretation of '*atīvatīvra prayatna*' is obviously not 'very quick utterance'. (*Vṛttaratnākara*, after I,10-11,pp.14-15.) We have interpreted '*tīvra prayatna*' as 'quick utterance', on the basis of Siddheshwar Varma's interpretation of the phrase; and the purport of *Bhoja*'s example, which seems to be the quickness of the cleansing accomplished by

the pure water of *Godāvarī*, supports this.

In the chapter on syllabic quantity in his 'Critical Studies in the Phonetic Observations of Indian Grammarians' (pp.89-90), Varma cites this verse and *Bhoja*'s explanation as well. He identifies this metre as *Āryā*. (All the compulsory features of *Āryā* are not there.) In that case, the shortening of three *gurus* before conjunct consonants in the first half is necessary to keep within the *mātrā* count of thirty. In the second half, on the contrary, the shortening of a *guru* before the conjunct consonant would fall short of the *mātrā* count of twentyseven. *Bhoja* would have to be taken to imply that the metre is maintained by uttering the syllables quickly, and also that the break in metre by quick utterance does not affect poetry adversely in some instances.

Kārikā 118, ex.164. The non-observance of norms regarding pause in the metre is also permitted under certain conditions. In the example, the first two quarters have been cited by Vāmana. He shows that, in the first fragment of *Mandākrāntā* metre, although the pause occurs within the verb '*puṣyati*', since the root is not split up, the *yati* is not ugly. In the second, since the *yati* is at a vowel coalescence (between the members of the compound), again, it can be executed without qualms about not sounding the *sandhi*. (KASV,II,II,3 & ex.)

The second part is from *Daṇḍin*, who, after illustrating *yatibhraṣṭam*, cites this instance to show where pausing before the word has ended, is not a fault.

Bhoja seems to assume that the pause has been shifted to the fifth syllable. And what rule he has in mind in identifying the lone vowel (*i- tyasti*) at the mid-quarter, as *yati* violation, is not clear. And by absolving it of fault, he (as well as *Daṇḍin* who has added his remark to the example in this manner) seems to be forgetting the pleasantness to the ear that must be considered, even when availing of permitted word break. *Daṇḍin* himself demands this and illustrates the unpleasant effect of such a pause with a more or less similar example - '... *ke - tūdasta...*'. (KAD,III,154-155.)

Of the succeeding explanatory verses, the first is based on *Vāmana*. (KASV,II,II,3-4, comment.) *Vāmana* is referring to two types of *yatibhraṣṭam* - (1) breaking up the stem of a verb or noun for the pause, (2) not pausing because of the presence of *sandhi*. This is clear from what he says later.

The second verse is from *Daṇḍin*. *Daṇḍin* goes on to show, with the help

of an example, that pleasantness to the ear is the deciding factor in permitting pause within a word. (See KAD,III,152-155.)

Kārikā 119, ex.165. *Bhoja* has earlier pointed out the absence of the verb as a fault. Now with the support of common practice and *Mahābhāṣyam*, he shows that in several cases the verb is not required. For, in common speech, it remains implicit (probably in the tone). And the verbs such as 'is' can be supplemented. This intriguing verse is cited by *Rājaśekhara* as an example of an expression which does not stand in need of a verb ‹*anapekṣitākhyātam*›. (KM, p.24.)

This verse is cited again as an example of the *alaṅkāra* called *vākovākyam* in the second chapter. (ex.343.) See our note on that verse.

Kārikā 120, ex.166. The definition of *śaithilyam* is circular here. And the author grants his approval to the sound-play which the *Gauḍīya*s indulge in. *Bhoja* seems to be at his eclectic best here.

Kārikā 121, ex.167. *Bhoja* uses the very reason which *Daṇḍin* gives for condemning the sound-obsessed style of the *Gauḍīya*s, for approving of it. And the example cited by *Daṇḍin* for glaringly juxtaposing the three textures in composition with each other, is approved of by *Bhoja*, for presenting the purport effectively. (KAD,I,47-50.) [The genuleness of the Southern wind is pleasantly matched by the medium texture. The idea of competing is emphasised by the harsh texture, and the delicate texture suits the fragrance of the women's breath.]

Kārikā 122, ex.168. With this example *Daṇḍin* shows the love of 'others' for a spectacular effect, which makes them ignore the difficulty in uttering (words like these with harsh conjunct consonants). (KAD,I,72.) *Bhoja* justifies this lapse in *sukumāratā*, by the sense of martial ardour that is served here. But here he attributes this kind of writing to 'others', tacitly acknowledging the superiority of the *Vaidarbhī* style, the only one that *Daṇḍin* approves of.

In approving of matching the sound texture with the situation and the feeling being handled, *Bhoja* is asserting the same idea that the *Kāśmīra* school of thought came to emphasise in *vṛtti-anuprāsa*.

Kārikā 123, ex.169. Although the words are not simple, since it is *citra-kāvya*, this verse has merit. The same verse is cited in Chapter II to illustrate the eight-petal lotus *citram*.

Kārikā 124, ex.170. *Neyārtham*, the lapse in *arthavyakti* or completeness in expression, was observed to affect the sense adversely, under the *arītimat* series of faults. Now in this example, although the respective harmful actions have not been mentioned, they are implicitly understood. This is slightly different from the *doṣaguṇa* of *aśarīram*, in the example for which, verbs like 'is' are implicit.

Kārikā 125, ex.171. This example is given by *Daṇḍin*, while speaking on the most important thing that poetry must achieve, for being truly sweet, delectable - the avoidance of *grāmyatā*. He contrasts the inelegant sense in the expression 'Girl ! How is it that you do not love the love-stricken me ?' with this verse, which bestows charm and dignity on the same idea. (KAD,I,63,64.)

Bhoja has quoted the first under the lapse in *kānti*, calling the result '*grāmyam*'. Since that lapse has been considered as involving both the expression and the import, in the words having an adverse effect on the sense, now the expression redeeming the import from the fault of coarseness, is being shown. In the Rasa chapter, *Bhoja* again cites these verses to show how expression in poetry differs from rough, inelegant statement.

Kārikā 126, ex.172. The employment of lengthy compounds in expressing *rasa*s such as *raudra*, which are portrayed with an intense quality, has been declared to be unnecessary in *Dhvanyāloka*, and illustrated with this same powerful verse from *Veṇīsaṃhāram*. In fact the quality of *ojas* (as well as *mādhurya* and *prasāda*) has been related with the *rasa*, and shown to be independent of texture and compounding. (DA,II,9, prose and ex.; III,6, prose.) But, while conceding that compounding can be dispensed with, *Bhoja* draws attention to the strong composition in the verse.

Kārika 127, ex.173. In this transformation of the lapse from *mādhuryam* (identified with the avoidance of compounding) into a *guṇa*, one sees what *Bhoja* means by referring to this lapse as *anirvyūḍham*. For the illustrative verse begins with an uncompounded style, in keeping with the lover's piteous pleading, and changes to compounding, in the description of the woman quivering in anger. This verse has been cited by *Vāmana* to illustrate the lack of *samatā* or uniformity of style ‹*mārga*›. (KASV,III,I,11.)

Kārikā 128, ex.174. Plain statement without elegant epithets was faulted as the lapse from *audāryam*, and was termed *analaṅkāram*. When such statement serves the narration it ceases to be fault and gains merit. In this verse from *Śiśupālavadham*, *Kṛṣṇa*, having listened to *Balarāma*, signals to *Uddhava* to speak

his mind.

Kārikās 129,130, ex.175. Having shown the conversion into merits of the defects in expression, now *Bhoja* proposes to show how faults in purport cease to be faults. In his definition of *apārtham*, *Daṇḍin* includes the excepting circumstances, appropriated by *Bhoja* in this *Kārikā*. After illustrating the fault, *Daṇḍin* adds that such incoherence can be portrayed in a person whose mind is losing its health. (KAD,III,128.) The choice of this disjointed speech attributed to *Purūravā*, wandering in a frenzied search for *Urvaśī*, illustrates *Daṇḍin*'s observation well.

Kārikā 131, ex.176,177. *Bhoja* takes up the two aspects of *vyartham*, irrelevance and redundance, and establishes their turning into guṇas, with beautiful examples, and thoughtful comments. *Bhāmaha* and *Vāmana* have considered similar instances of excess in the number of *upamāna*s, and pointed out the advantage. (KAB,61,62; KASV,IV,II,17-19, prose and ex.)

Kārikā 132, ex.178. *Bhoja* combines the words of *Daṇḍin* defining *ekārtham*, and *Bhāmaha*'s ideas regarding its justification here. (KAD,III,135; KAB,IV,12-14.) But they have not distinguished between the repetition of words and that of ideas.

In this verse from *Malatīmādhavam*, *Mādhava* utters these words when he finds *Aghoraghaṇṭa* trying to kill *Mālatī*. This speech sounds unnatural from a heart charged with feeling.

Kārikā 133, ex.179. These are the words in which *Daṇḍin* defines the conversion of the fault *sasaṃśayam* into an embellishment. He illustrates the intended throwing into doubt of someone, with a more appealing verse. The messenger friend tells the hero that his beloved is suffering, without making it clear whether it is due to the heat of summer or her love for him. (KAD,III,141-143.) *Bhoja*'s example sounds like the *vastu-dhvani* illustrations of the *dhvani* school.

Kārikā 134, ex.180. *Apakramam* was faulty in reporting events. In the poetic transposition of earlier and later, cause and effect, it becomes an *alaṅkāra*. The same verse has been cited by *Daṇḍin* and borrowed by *Bhoja*, for illustrating one type of *citra-hetu*. (KAD,II,257; SKA,Ch.III.)

Kārikā 135, ex.181, comment. As a fault, *khinnam* was illustrated with a natural description begun of a new bride, which is abruptly stopped. Now it becomes an excellence in a description which begins with one manner of

comparison, and then gives it up. As the idea of comparison is carried to the end, *Bhoja* points out, there is no break in the purport.

The compounding of the word denoting the *upamāna* with that denoting the common quality, is one of the methods of expressing comparison in the *padopamā* type, which *Bhoja* describes in Chapter IV.

*Kārikā*s 136-138, ex.182-185. These *Kārikā*s and the four examples which follow them, present a garbled adaptation of *Daṇḍin*'s views on *kānti* and its opposite, *atyukti*. *Bhoja* misquotes *Daṇḍin*'s definition of *kānti* to present his own view that *atimātram* is acceptable in formal exchanges and in praising description. And he approvingly cites the two verses with which *Daṇḍin* illustrates the fault of *atyukti*.

Daṇḍin is of the view that *kānti* or restraint in expression, keeping within worldly limits, is necessary even in formal praise and in description. He illustrates the *guṇa* first, in the two examples cited by *Bhoja* for showing the lack of *atimātram*, and then the *atyukti*. He ends the discussion with his usual remark, that only the *Gauḍa*s are fond of such hyperbole. (KAD,I,85-92.)

Kārikā 139, ex.186. The fault of *paruṣam* is also turned into excellence by secondary usage. There are several ways in which the primary sense of a word is given up for a secondary one. One of these is *viparīta-lakṣaṇā* or the indication of the opposite sense. In the example, the purport of the advice 'Drink poison etc.' is 'Do not drink poison. Do not place your trust in him, for that is more dangerous than poison.'

Kārikā 140 and ex.187. Again fault is turned into merit by the figurative use of language. The example is cited again in Chapter V to illustrate the *rasa-saṅkara*, in which a non-existent *rasa* is brought in by *śleṣa* and *upamā*.

Kārikā 141, ex.188. Usually the cheek of the dear woman is compared with the moon. In this example the roles of the *upameya* and *upamāna* have been reversed. The reversal of comparison is a recognised type of *upamā*. *Bhoja* himself speaks of a *viparyāsopamā* in Chapter IV.

Kārikā 142, ex.189. Individually the comparisons seem to be the usual ones. It is the excess in the number of *upamāna*s that adds up to too much superiority. To find all these qualities in one person is impossible, and this is what needs justification. But comparison with many *upamāna*s in many qualities is a recognised type of *upamā*.

Kārikā 143, ex.190. The fault was in asserting the similarity between things without any comparable qualities. Now as a *guṇa*, *asadṛśopamam* is being interpreted as the assertion of dissimilarity. Here *Bhoja* calls this *vyatirekopamā*, but later speaks of a *vaidharmyavatī* kind of *upamā*, which he illustrates with the same example.

Kārikā 144, ex.191. *Prasiddhi* or being well known is a condition set down for comparison by *Vāmana*. Otherwise a comparison invented by the poet must contain a number of features. And he cites this verse as an example for this.

Kārikā 145, ex.192. In the example of the *vākyadoṣaguṇa niralaṅkāram*, the language is plain and matter of fact, but serves to connect one situation with the next. Here, in this example of the other *niralaṅkāram* involving the *vākyārtha*, the expression is powerful, although lacking in ornament. and is charged with feeling.

Kārikā 146, ex.193. Here *Bhoja* does not attempt to show how this expression becomes acceptable to poets, whether due to the delicate detail of description or due to the beautiful simile. As he does in several other instances, here too he contents himself with the statement that the expression must possess excellence, as it has not been censured.

Kārikās 147-150, ex.194-196. The verses explaining *deśa, kāla* etc. and the contradiction of these are from *Daṇḍin*. After giving examples of the various *virodhas* *Daṇḍin* goes on to show where these may not be faults but may become excellences. (KAD,III,162-164,179.) *Bhoja* keeps all the verses on *virodha* together, and takes some examples also from *Daṇḍin*. All the verses showing the excellence of his three *pratyakṣa-virodhas*, and that of two of his *āgamavirodhas*, are from *Daṇḍin*. (KAD,III,180,181,183,185,182.)

Ex.197. Contradiction of reason becoming an excellence, is very effectively illustrated by describing the good man's goodness being unbearable to evil men.

Ex.198. Contradiction of appropriateness is seen to be very right in the unwonted harshness of Sītā's reaction to *Rāvaṇa*'s overtures.

Ex. 199. *Daṇḍin* defines *vyartham* as self-contradiction either in a verse or in the whole work. After illustrating the fault he observes that, when the speaker's mind is charged with emotion, this fault gains beauty. To illustrate that he gives the above example. (KAD,III,131-134.)

Ex.201. The violation of polity becoming a *guṇa* is convincingly illustrated in this description of the proud king.

Kārikās 152-154. *Bhoja* echoes *Vāmana*'s view about *guṇa*s being more vital to beauty in poetry than *alaṅkāra*s which only add to it. The first two verses are cited by *Vāmana* in support of his judgment. (KASV,II,I,after v.2.) *Bhoja* elaborates the idea imaginatively in the last verse.

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Chapter Two - Notes

Kārikā 1. *Bhāmaha* distinguishes the features which embellish poetry, as 'external' and 'intrinsic'. *Alaṅkāras* or figures of speech would fall into the first class, and *sauśabdyam* or the proper disposition of words, under the second. Observing that some consider the first as important, and others see the true beauty of poetry in the latter, he acknowledges the importance of both. (KAB, I,13-15.)

Bhoja now uses the terms 'external' and 'intrinsic' to distinguish between *śabdālaṅkāras* and *arthālaṅkāras*. *Vāmana* explicitly distinguishes between *śabda-guṇas* and *arthaguṇas*, and between *śabdālaṅkāras* and *arthālaṅkāras*. *Udbhaṭa* seems to have begun the distinction which later divided *śleṣa* into *śabda-* and *artha-* varieties. *Rudraṭa* speaks of two sets of *alaṅkāras*, '*śabdasya*' and '*arthasya*', and considers the latter mainly under the four categories of *vāstavam, aupamyam, atiśayam* and (*artha-*) *śleṣa*. While enumerating the various authorities, divine and human, determining the śāstra on the various elements of the poetic art, *Rājaśekhara* mentions the categories formulated by Rudraṭa, and also refers to an *ubhayālaṅkārikam*. Whether this inspired *Bhoja* to consider some of the embellishments under the category of *ubhayālaṅkāra*, separately and in detail, we do not know.

Under *śabdālaṅkāras Bhoja* brings all the features which make expression in poetry adequate. *Alaṅkāra* seems to mean 'rendering effective' rather than 'ornament' or 'figure of speech', when one goes through the various methods of fashioning expression - suiting the character speaking, imitating the mode of formulating ideas in the various disciplines, depicting the manner of various personalities etc., as well as structuring and arranging in varied patterns - noted by *Bhoja*. He tries to bring all the aspects of text, not only speech, but the other modes of representation, dealt with in *Nāṭyaśāstram*, under the concept of *alaṅkāra*. The role played by the forms sanctioned by grammar in rendering expression effective in poetry, is constantly drawn attention to, by citing the relevant rules from *Pāṇini*.

Kārikā 2. *Vyutpatti* or wide and deep knowledge of things and proficiency in the employment of language is, for *Bhoja*, the source of *śabdālaṅkāras* as well as *arthālaṅkāras*.

Vyutpatti is a word used often by *Bhoja*, but he does not elaborate on the various kinds of knowledge and information the poet must equip himself

with. Nor does he speak of *śakti* or *pratibhā* as the fount of poetic creation in this treatise. He only analyses the various modes employed to render expression effective in poetry, and *vyutpatti* is fundamental to all these.

*Kārikā*s 3-5 list the twenty four *śabdālaṅkāra*s. Many of these, for instance, *jāti, gati, rīti* and *vṛtti*, are features which contribute to the realism, propriety and feeling tone, and thereby the effectiveness of the expression, in the entire work usually, and do not come under well-defined figures of speech. And earlier, many of these have been considered as *guṇa*s or excellences which poetry must possess. Considering the same as embellishments now, *Bhoja* prepares the ground for the final thesis he puts forth in Chapter V, that the *guṇa*s become *alaṅkāra*s when they are developed conspicuously.

*Kārikā*s 6-17 deal with the *alaṅkāra* called *jāti*. This seems to be a parallel to the *arthālaṅkāra* of the same name, for here, too, the aim is natural representation. *Bhoja* considers *jāti* as the appropriate use of language, suiting, for instance, the characters involved. *Bharata* has explained in detail the language that should be used in drama by the various characters. He speaks of four classes of language for four levels of characters, and one of these is *jātibhāṣā*. (NS,XVII,v.29.) *Bhoja* borrows from *Rājaśekhara*'s *Kāvyamīmāṃsā* too in this context. (See KM, p.33-34, 48-49, p.51.)

Kārikā 14. This verse has been borrowed from *Rājaśekhara*, who describes the various ways in which poets from different regions read out poetry. *Gauḍa*s read *Saṃskṛta* well, but not *Prākṛta*. (KM,p.33.)

Kārikā 16. *Bhoja* counts six *bhāṣā*s - *Saṃskṛta, Prākṛta, Māgadhī, Paiśācī, Śaurasenī* and *Apabhraṃśa*, mentioning their qualities. These are the six mentioned by *Rudraṭa* also. (KAR,II,12)

Kārikā 17. *Bhoja* speaks of six types of *jāti* - *śuddhā, sādhāraṇī* etc. By this classification he seems to be referring to the unmixed, mixed and incorrect uses of the languages. *Ratneśvara* explains that the languages combine like milk and water in '*sādhāraṇī*', like 'man-lion' in *miśrā*, like 'rice-sesamum' in *saṅkīrṇā jāti*. There seems to be mere juxtaposition of the languages in '*ananyagāminī*'.

Ex.1-6 illustrate *śuddhā jāti*, i.e., the use of the six languages ‹*bhāṣā*› *Bhoja* has listed, without admixture, in the speech of characters of varying levels. But to match the number six, he has created six levels of characters and attributed one language to each.

Prose after ex.6. *Bhoja* indicates that, according to the intent, his ability etc., the poet may use any of the *śuddhā jātis* anywhere. *Ratneśvara* explains this with examples from poetry. In *Mālatīmādhavam, Saṃskṛta* is used for a character for whom *Prākṛta* is the convention, as the context demands it. In *Mṛcchakaṭikā*, the *viṭa* who is a mediocre character speaks *Saṃskṛta*, but the poet's skill conceals the oddness of the language. In *sargabandha*, even the mediocre characters speak *Saṃskṛta*, and in *khaṇḍakathā, parikathā* etc., even the superior characters speak *Prākṛta*, because these types of poetry are to be uniformly in one language.

However, only these six *śuddhā jātis* are permitted. By this *Bhoja* seems to be implying that only the six languages he has listed can serve this *jāti*. The other languages/dialects are probably incapable of serving expression, unaided by mixture from outside.

Ex.7-12 illustrate the other varieties of *jāti*. *Ratneśvara* speaks of five *sādhāraṇī jātis* involving *Saṃskṛta* and any of the other languages, four involving *Prākṛta* and *Śaurasenī* or some other lower language, three involving *Śaurasenī* and a lower language and so on. *Sādhāraṇī* seems to be no different from the *alaṅkāra, bhāṣā-śleṣa*.

Ex.7 is from *Mālatīmādhavam*. Here *Mādhava* (superior character) speaks as if in the words of *Lavaṅgikā* (mediocre character). These words would satisfy the rules of *Saṃskṛta* as well as *Prākṛta*. Moreover, they express *Mādhava*'s anxiety at *Mālatī*'s intention to die, and would not be out of place from *Lavaṅgikā*, who is her dearest friend. So this speech is perfectly natural.

Ex.8. *Rudraṭa* illustrates *bhāṣā-śleṣa* with a slightly different version of this verse. (KAR,IV,19.)

Ex.9 uses *Saṃskṛta* in the first line for describing *Śiva* and *Prākṛta* in the second for describing *Pārvatī*, probably in a parody of drama, in which male characters speak *Saṃskṛta* and most female characters speak *Prākṛta*.

Ex.10. Here the words from different languages are scattered, as found in the speech of ill-taught persons.

Ex.11. *Asādhāraṇī / ananyagāminī* seems to refer to the absolutely distinct existence of *Saṃskṛta* and *Prākṛta* in one expression. One cannot probably be rendered into the other in similar sounding *chāyā*. Only these two languages are permitted by *Bhoja* in this *jāti*.

From the examples and comments thereon, the justification for the various types of mixtures seems to lie in the situation, the subject, the intent of the speaker etc., as in the case of *śuddhā jāti.*

Ex.12. The *apabhraṣṭā jāti* refers to the grammatically erroneous usage of any language apparently. It is to be distinguished from *Apabhraṃśa* which is corrupt *Prākṛta* and which *Bhoja* has listed among the six languages, for use in *śuddhā jāti. Bhoja* indicates its inclusion in poetry for the purpose of faithful imitation (of uneducated persons). In Chapter I he has already spoken of the doṣa of wrong grammatical usage becoming a *guṇa,* when it serves this purpose. This *apabhraṣṭā* does not differ from that *doṣaguṇa.*

Kārikās 18-21 explain the *alaṅkāra, gati,* as the suitable employment of prose, verse and their mixture. *Ratneśvara* elaborates on this suitability. Prose is suitable for descriptions of forest etc., and for the *kathā* and *ākhyāyikā* forms, and so on...

Kārikās 22-26 develop this concept of *gati* into the flow or 'gait', slow, fast etc., accomplished by the various combinations of long and short syllables in the two types of metres used in verse, and their varieties, and in the long compounds and seemingly metrical constructions in prose. Only the syllabic structure is relevant here; the other aspects of sound structure, such as soft, hard, uncompounded, compounded etc., are reserved for consideration under *rīti* and *vṛtti.*

Ex.13-18 illustrate the six kinds of *gati* in *samavṛtta* verse. *Bhoja* sees *drutā gati* in the profuse use of short syllables and conjunct consonants. And the other *gatis* are defined in the same artificial manner. And there is no allusion to the suitability of the gait to character, situation etc..

Ex.19-24 illustrate various *gatis* in *viṣamavṛtta* verse, in prose using long compounds and that showing traces of metrical organisation, and in prose+verse expressions.

Ex.22 illustrates *gatis* in the prose which has a semblance of verse. Here *Bhoja* painstakingly shows the semblance of the *vṛtta* metre as well as the *jāti* metre in prose, in two different examples. Whether it is possible to discern traces of the two different classes of metres in such brief examples or not, *Bhoja*'s stepping beyond mere enumeration, to analyse and illustrate the features of composition in the various forms of literature, takes literary criticism a step forward.

Ex.23-24 illustrate two *gati*s in prose-cum-verse pieces. Both are from *Mālatīmādhavam*. In the first, *Mādhava* refers to *Mālatī*'s pleasure at meeting him. Beginning in prose, it rises into verse in his ecstasy at such fortune. The whole speech is a single whole conveying *Mādhava*'s feeling.

The second introduces *Mādhava* in a scene. In the words of one character to another, it describes the distinguished appearance of *Mādhava*, appropriately in verse, and concludes with the prose statement, "This is that *Mādhava*." Here, too, verse preceding prose appears appropriate, and the whole functions as an integral expression.

Whether any gait pointed out by *Bhoja* is perceivable or not, the citing of appropriate passages from drama to illustrate his conception of *gati*, i.e., the proper employment of prose and verse and their effective combination, takes criticism a step further.

*Kārikā*s 27-33 bring the familiar notion of *rīti* under the concept of *alaṅkāra*. *Bhoja* does not use the term *alaṅkāra* in the sense of a definite figure of speech, and so the consideration of *rīti* among the features contributing to the effectiveness of expression seems to be legitimate.

A hint at the importance of uniformity in style has been made in the conception of *rīti* as a *guṇa*. And in the examination of *doṣa*s, the failure to achieve the various *guṇa*s, *śleṣa*, *mādhuryam* etc., has been brought under '*arītimat*' or violation of *rīti*.

Daṇḍin and *Bhāmaha* speak of two *rīti*s, the former praising *Vaidarbhī* and the latter defending *Gauḍī*, in his apparent dismissal of such distinctions in style. (KAD,I,40-42; KAB, I,31-36.) *Vāmana* speaks also of another *rīti*, *Pāñcālī*, and dissociates styles from the regions after which they have been named. (KASV,I,II,9-13.) *Rājaśekhara* speaks of these three, keeping them connected with *vṛttis* and *pravṛttis*. (See KM, pp.8-10.) *Rudraṭa* brings in *Lāṭī* as the fourth. (KAR,II,4-6). *Bhoja* adds *Āvantikā* and *Māgadhī* to complete his favourite number, six. But as *Daṇḍin* points out, the ways of speech are many, exhibiting subtle differences, and *Vaidarbhī* and *Gauḍī* stand out, as they are clearly distinct from one another. (KAD, I,40.)

Bhoja incorporates both *Vāmana*'s and *Rudraṭa*'s descriptions of the first three *rīti*s, i.e., he brings in the *guṇa*-based distinction by *Vāmana* and the purely *samāsa*-based grading of the *rīti*s, from the uncompounded to the extremely long-compounded expression, done by *Rudraṭa*. (*Kārikā* 29 is a

good example of this combination.) But Rudraṭa attributes compounds consisting of 2-3 words to *Pāñcālī* and of 5-7 words to *Lāṭīyā*, whereas *Bhoja* places them in *Āvantikā* and *Pāñcālī*, respectively. And probably to find a way of distinguishing *Lāṭī* now, he calls it the mixture of all the *rīti*s. And his definition of *Māgadhī* goes against the very conception of *rīti*.

Ex.25-30 illustrate the six *rīti*s. Both *Lāṭī* and *Māgadhī* are illustrated by the mixture of compounds of various lengths. In the latter only two *rīti*s are visible in high contrast, whereas, in the former, several *rīti*s can be discerned, going by the varying lengths of compounds. This is in keeping with his definition of these *rīti*s. *Bhoja*'s comments on these are laden with *Vāmana*'s expressions. The comment on ex.26 echoes the verse quoted by Vāmana while speaking of *Pāñcālī rīti*.

*Kārikā*s 34-38 describe the *vṛtti*s or the modes of action serving different themes and *rasas* in drama. Abhinava speaks of *hṛdaya-āveśa* or the involvement of the heart that should characterise the actions selected for representation in *nāṭya*, (AB on NS, XX, introductory verse). *Bhoja* speaks of *vṛtti* as the various movements of the mind - blossoming, tossing about, shrinking, and expanding (in various situations). [The characters should be depicted in moods of gaiety, fierce energy, heroic exaltation etc., in the appropriate actions, and not in the business of day to day living.]

Transferring the concept of *vṛtti* from enacted drama to written poetry, the action is referred to as '*artha*' and the language composition (which replaces enactment by actors) as '*sandarbha*'. The qualities, '*prauḍha*' (hard) and '*sukumāra*' (soft), are seen in both. In *Kaiśikī vṛtti* in which the actions are gentle and graceful, the composition is also delicate. In *Ārabhaṭī*, action is violent and the expression is harsh. *Bhoja* places *Bhāratī* and *Sāttvatī vṛtti*s between these two. His *Madhyama-kaiśikī* and *Madhyamārabhaṭī* are meaningless additions.

Ānandavardhana retains the terms *Kaiśikī* etc. for the '*artha*' alone and speaks of the 'well known *Upanāgarikā*' etc. *vṛttis* of composition as '*śabdatattvāśrayā*'. (DA,III,47 and prose following.) Earlier, *Udbhaṭa* has mentioned three *vṛttis, paruṣā, upanāgarikā* and *grāmyā / komalā*, on which *anuprāsa* is based and specifically identified the letters employed by each. (KASS,I,k.4-7,ex.3-5.)

In the *Śṛṅgāratilaka* of *Rudrabhaṭṭa*, which aims at transferring the concepts of *nāṭya* to poetry (ST,I,5), *vṛtti* is dealt with in the undivided form, combining both the context or action or mood and the language, gentle or harsh,

including the construction, compounded and free, which suits it. (ST,III,v.52-73.)

Bhoja keeps this integral conception of *vṛtti*. Since he is dealing with the effectiveness of expression here, he does not go into the details of the various types of actions (*vṛttyangas*) which constitute each *vṛtti*, such as *narma* in the *Kaiśikī vṛtti*, carrying forward the emotion (love) being developed. That discussion he reserves for the chapter on *Rasa*.

Ex.31-36 illustrate the six *vṛttis*. It is from these examples that we get some hint of *Bhoja*'s conception of *vṛttis*.

Kārikā 39 explains the *alaṅkāra, chāyā*. This is *Bhoja*'s addition to the list of embellishments of poetry. By *chāyā* he means the imitation of the speech of common life, of children, of mad men etc., for a charming effect.

Ex. 37-42 illustrate the *chāyās*. In Ex.37 citing the words uttered by the *yakṣa* in *Meghadūtam*, common idiom is imitated. In the next verse, in which a lover condemns men who have not experienced the emotion, the pedantic phrase '*nṛpaśu*', imitating the speech of the learned, conveys mockery aptly. In ex.39-40 the imitation of a child's thinking and of a woman in a delirium of love, is charming. In the next two verses, the imitation of a lady by a maid and of the drunken woman's words to her lover, by her friends, is amusing.

Kārikās 40-41, ex.43-48 present *Bhoja*'s new *alaṅkāra, mudrā*. The bringing in of a word, affix, sentence etc. which is pregnant with significance, and therefore delightful, is mudrā. *Bhoja* does not link this with the similar conception of *vyañjakatva* in *pada, vākya* etc. which *Ānandavardhana* elaborates in chapter III of *Dhvanyāloka*. His commentator however points out that *mudrā* is nothing but the field of dhvani operation in *pada* etc. 'for others'. Dr. Raghavan follows up *Ratneśvara*'s likening it to a ring serving as a symbol, thus, "It looks like a button and when pressed, throws out a flood of beautiful ideas compressed within it." (*Bhoja*'s *Śṛṅgāra Prakāśa*, p.349.)

Since *Bhoja* has included an etymological explanation of the word '*mudrā*', i.e., 'a source of delight' in his definition, in each of the examples cited, he tries to show how the use of word, sentence, termination etc. causes delight.

Ex.43 illustrates *padamudrā*. *Bhoja* points out that the words '*nirmālyam*' etc. are used in their delightful secondary sense, with intention. *Ratneśvara* observes the '*dhvanana*' of a specific beauty by the metaphors '*nirmālya*' etc. used in this expression.

Ex.44 illustrates *vākyamudrā*. Here *Bhoja*'s explanation is not very convincing, although the whole expression seems to be replete with allusion. To match the first part of the statement, *Ratneśvara* quotes a verse expressing the belief handed down, that the sun's light is reflected in the moon, which is a body of water. For the second part which constitutes the '*vākyamudrā*', he finds a matching idea in *upaniṣad*.

Ex.45. Here, the verbs with *ātmanepada* and *parasmaipada* terminations are alternately arranged and, in the same order, the nouns with auspicious and inauspicious meanings. Thus arranged, these words which are apt for the work done by the refined intellect, i.e., gaining and discarding what is good and what is bad, respectively, are all the more striking.

Ratneśvara explains and supplements the rules of grammar cited. The rule '*karmavatkarmaṇā tulyakriyaḥ*' (AA,III,I,87) is supplemented by the *vārttikam* '*duhipacyorbahulaṃ sakarmakayoḥ*' which *Bhoja* quotes. When the agent and object are one, and the reflexive verb expresses the action, the verb is in the passive voice, taking the *ātmanepada* form. The *vārttikam*s supplement that the verbs should not be *sakarmaka* (transitive), but the *sakarmaka* '*duhi*' and '*paci*' ('to milk', 'to cook') also take this form. [The cow milks of itself.] *Ratneśvara* further explains the form '*pradugdhe*' in the verse. It is the 89th. aphorism which proscribes the affix '*yak*' in the root '*duhi*' in this context. [So we have the form '*dugdhe*' and not '*duhyate*'.] He points out that this expression ('yields of its own accord') is more telling than the statement 'increases' fortune, in describing the intellect in the form of the wish-granting cow. *Bhoja* combines the aphorism and the supplementing statements in his definitions in his own work on grammar, and speaks of a '*karmakartā*' (object-agent) while defining the nominative case. (*Sarasvatīkaṇṭhābharaṇa* of *Bhojadeva*, ed. T.R.Chintamani.)

The rule '*rudhādibhyaḥ śnam*' (AA,III,I,78) prescribes the *vikaraṇa* '*śnam*' (i.e., '*na*') for the roots of the '*rudh*' class, before they take up the verb ending in the active voice. So the root '*rudh*' reaches the verb form '*ruṇaddhi*' ultimately. *Ratneśvara* points out the modifications prescribed in all the verbs in the verse.

Regarding the nouns in the expression, the rule cited, '*aci śnudhātubhruvāṃ yvoriyaṅuvaṅau*' (AA,VI,IV,77), does not explain the word '*śriyaḥ*'. The later (79th) rule which prescribes '*iyaṅ*' for the word '*strī*' (in some forms) could probably be taken to be applying to the word '*śrī*' also, or the application of '*iyaṅ*' in '*śrī*'

is taken for granted. (AA,I,IV,4-5.) *Ratneśvara* points out the modification or its lack in both the base and affix of the nouns.

Ex.46. A similar verse illustrating the *guṇa, aurjityam*, has been presented in the first chapter. Now the focus is on the intention of the speaker in using 'we' for 'I'. In his explanation *Bhoja* identifies the underlying '*abhiprāya*', namely, the speaker's considering himself to be more revered than the Sun.

Ex.47 illustrates *samuccaya-mudrā*, which could also be named '*kāla-mudrā*', as it uses the past tense for a future event, with the support of grammar, for showing up the might of the person who is being lauded. The aphorism cited (AA,III,III,132) says, 'The affixes which are employed in the past or present tense may be employed in the future tense, after a root when hope is expressed.' The use of tense for creating the right atmosphere for the emotion is illustrated in *Dhvanyāloka*. (See DA, p.155.)

Ex.47 illustrates *Bhoja*'s *saṃvṛti-mudrā* which lies in beginning a statement and apparently closing up, in order to emphasise the point. This is similar to the *ākṣepa alaṅkāra* as conceived of and illustrated by *Bhāmaha*. (KAB,II, 68-70.)

Kārikās 42-43 speak of *Bhoja*'s new *alaṅkāra, ukti*. We have already seen *ukti* as a *guṇa* lying in deliberately twisted expression. Earlier in this chapter we saw in *chāyā* the imitation of *lokokti* etc.

Here he seems to consider *ukti* as the driving home of a special purport through assertions in the mode of *Veda* and *śāstra*. *Bhoja* brings into poetic expression the methods employed by Veda, interpreted by *mīmāṃsā* and followed by all *śāstra*, in guiding human activity, whether it is sacrifice or reasoning or sentence construction or right conduct. Providing an instruction for the first time, prohibiting an act, presenting alternatives, narrowing down to one of them, excluding an action by enumerating the permitted ones, identifying the performer of the act through the purpose - all these have been explained by *mīmāṃsā* in terms of *vidhi, niṣedha, vikalpa, niyama, parisaṅkhyā* and *adhikāra*, respectively, in interpreting the injunctions of *Veda*. *Bhoja* identifies the 'form' of these injunctions in poetic expression. All the examples are not in the form of injunction, however. As *Ratneśvara* explains, this *ukti* is again not statement of fact either, like 'the cow's young is the bull', but is the mode to reach *rasa* ultimately.

Ex.49-54 illustrate the various *uktis*. The *vidhi-, niṣedha-* and *adhikāra-uktis*

are from *Śākuntalam*, from the advice given by *Kaṇva* to *Śakuntalā* who is departing to join her husband. Listing 'do's and 'don't's for the right attainment of her rights, they articulate wisdom and reveal solicitude in a charming manner.

The *vikalpa-ukti*, apparently presenting two alternatives, at the same time stresses the importance of selecting one, and is in the mode of a wise maxim.

The *niyamokti* shows the various meanings brought in by words such as 'eva', with which isolation is done in statements. The word '*eva*' functioning in two ways along with the words '*apārtha*' and '*pārtha*', bestows subtlety on the assertion of certainty.

The *parisaṅkhyokti* is effectively but miscellaneously illustrated, drawing from *mīmāṃsā* (*pañcanakhā*) and from *Rudraṭa*. *Rudraṭa* interprets *parisaṅkhyā* as the exclusion of some common feature elsewhere, by its mention somewhere, either in reply to a question or independently. The illustrations are imaginative. (KAR,VII,79-81.) This poetic conception has been developed by *Mammaṭa* and others later. *Bhoja* keeps the technical interpretation of *parisaṅkhyā*, i.e., 'limitation to what is enumerated', although he does include the idea of exclusion through assertion or negation, and the question-answer form too, all in this single example.

Kārikās 44-51, ex.55-60 explain *Bhoja*'s *yukti alaṅkāra*. In this, highly fanciful conceits are given apparent reasonableness by various modes of employing words, presenting word meanings, connecting sentences and binding sentence meanings. *Bhoja* thinks of four methods employed in each of these four modes. Hyperbolic descriptions of scenes ‹*prakaraṇa*› are given apparent credibility by bringing in some event, in the course of the description. To justify the (fanciful) theme of the entire work ‹*prabandhavastu*›, a reason is seemingly set forth in some expressions.

Ex.55 and prose following. The wild conception of the Sun in the East as brighter than the forehead mark of *Indra*'s elephant stationed there, is given dignity by the *yogarūḍhī* manner of expression followed in naming *Indra*'s elephant as *jambhajid-dvipa*. The other conceits are explained as incorporating other series of connections, i.e., of synonyms, of cause and effect, of limb and body.

Ex.56 is a fanciful teasing of *Gaṇeśa*, seeing in his face the fusion of the features of both his parents who are fused in the *ardhanārīśvara* form. What is

charming in the verse is *Gaṇeśa*'s placid reaction and the protective holding of him by his mother.

Bhoja explains that four contrasts, involving *jāti, kriyā, guṇa* and dravya, are made use of here. These four categories are taken up again and again by writers on Poetics, probably to show how these concepts of thought are dealt with in the altogether different realm of art.

Ex.57 illustrates the clever use of *vākyagarbha* and *nigarbha*, making one remark containing within it another pointing to the speaker's thrill, enter the main sentence relating *Rāma*'s deeds; of *saṃvṛti* by the closing up with another sentence, as *Rāma*'s qualities are beyond praise; of *samuccaya* in the pregnant summary in two conjunct sentences, of his great life.

Here, in the apparent attempt to praise and the apparent confession of inadequacy, by the clever employment of various sentence devices, the greatness of *Rāma* is described effectively.

This example has already been made use of to illustrate the *doṣaguṇa, vākyagarbhitam*. Now *Bhoja* points out the other features of the expression which contribute to its effectiveness in praising *Rāma*.

Ex.58. The ultimate idea that the heroine's friend wants to convey to the hero is - 'she is in a pathetic condition because of your absence.' This is brought across by several grammatical devices. The restlessness in mind is brought out by a string of actions couched in a series of verbs and by the various places between which her movement takes place couched in the repetition of the same verb. Each of these series of verbs is in the imperative mood, as sanctioned by grammar for all tenses, mirroring the agitation and hurry in her actions, with the last one ending in the present tense, to show that this is what she does all the time. The repeated sending of messengers, stated in 'often sending', is stressed by the use of reiteration in 'send the messenger, send !' And in describing her inability to sleep, the '*yathā*'-'*tathā*' construction effectively expresses the unending night.

Ex.59. This verse occurs in the description of the *Raivataka* mountain, in *Śiśupālavadham* of *Māgha*, seemingly justifying the exaggerated description of its lofty beauty by poets.

Ex.60. In this verse from *Meghadūtam*, the poet introduces the description of life in various regions which is the real theme of this poem, with a *prabandha-yukti*, namely the cloud's journey over them. The apparent incongruity at the

root of the work, viz. the hero's appealing to an inanimate object, the cloud, to carry a message for his beloved, is apparently justified by appealing to feeling. *Bhāmaha* has named *ayuktimat* as a fault in poetic conception, wherein, clouds, winds, the moon, bee or a bird is employed as a messenger. (KAB,I,42.)

Kārikā 52, ex.61-66. *Bhaṇiti* is an effective way of relating or describing, employing several approaches.

Ex.61-62. The almost tangible lustre of the moon is described in the mode of possibility, in the first; and the futile hope of meeting in reality the face seen in dream is described, using the same moonlight, in the mode of impossibility, in the second.

Ex.63 illustrates *viśeṣa-bhaṇiti*. Here, the purity endowed by his divinity on *Balarāma*, and the sanctity of love, are highlighted, on a contrasting background.

Ex.64 illustrates '*saṃvṛti*', a closing up of description, which we have already observed under *ukti* and *yukti*. Here it involves 'saying the final word' as it were, in a description. In the example, 'her body being the ornament of ornaments', nothing more can be said about her beauty, no comparison can be made.

Ex.65 illustrates the mode of apparent wonder in expression. The unlovable act from the loved one, and the firmness of the bond which makes endurance possible, are shown in a series of antitheses in seeming wonder.

Ex.66 is in the mode of *kalpanā* or realisation. The intangible charm of youth is apparently caught by measuring it in finite terms.

Kārikā 53, ex.67-72. *Gumphanā* gives the impression of stringing, of a series of words or meanings, as of beads.

Ex.67 illustrates the *śabdagumphanā* or stringing together of sounds, by onomatopoetically portraying the event of the pot rolling down the stairs.

Ex.68 illustrates *arthagumphanā* by stringing, one by one, all the eight forms of *Śiva*.

Ex.69. This description of the woman's beauty is arranged in the mode of argumentation, and progresses step by step.

Ex.70 brings variegation in unity by stringing synonyms for the same word 'parrot', placed appropriately.

Ex.71 illustrates the rich heaping up of a large number of words which contribute to the description with their sound also. It is like an ornate wreath. This verse is from *Kāvyamīmāṃsā* where it illustrates the work of *racanā-kavi*, who is one of the eight types of *kāvya-kavi* described. (KM,p.17)

Ex.72 illustrates the economy in arraying ideas, and is like a string of precious stones. It is the opposite of *padagumphanā*.

*Kārikā*s 54-55, ex.73-78. *Śayyā* is generally conceived of as the best arrangement of words, so that the import rests well on this 'seat'. The word 'couching' in English is similar. This *śayyā* is linked with *sauśabdya* (good wording) and *pāka* (experienced, mature handling of expression, resulting in the perfect, unalterable arrangement of words).

Bhoja however conceives of *śayyā* as *ghaṭanā* or proper linking of purport, of events, of the expression itself. In the first three examples he shows how events which are not within the context are deftly brought into the expression. In the third example which illustrates *atikrāntaghaṭanā*, the *kadamba* trees appearing to burst into bloom to the wistful vision of *Rāma*, is justified by an appeal to *Rāma*'s memory.

In the fourth, illustrating *padaghaṭanā*, syllables uttered by two persons are fused into a significant word. Dr. Raghavan points out that this *ghaṭanā* occurs in *cāṭus, rājapraśastis* and *stotras*. The *prastāvanā*s of some dramas also have ingenious arrangement of letters to give the names of the poet, drama etc. (*Bhoja*'s *Śṛṅgāra Prakāśa*, p.356.) In the fifth, illustrating *vākyaghaṭanā*, an apparently general statement is 'logically' linked within the delirious prating of *Purūravā*. *Rājaśekhara* presents this verse from *Vikramorvaśīyam* to show that poetry draws material from several sources, *smṛti* being one of them. The dictum cited in the verse is attributed to *Nārada*. (KM,p.35,p.178.)

In the illustration of *prakīrṇaghaṭanā*, all the seasons are brought into the person of one damsel. This kind of enumeration is common practice in *cāṭus*, apparently. (*Bhoja's Śṛṅgāra Prakāśa*, p.356.)

Prose after ex.78. Under the last variety of *śayyā*, viz. *prakīrṇaghaṭanā, Bhoja* includes the combined employment of all the modes of signification of language - *mukhyā, gauṇī* and *lakṣaṇā*. He speaks of *tadbhāvāpatti, upacaritā* and *lakṣitalakṣaṇā* under these three main divisions, respectively. By *tadbhāvāpatti*, he means the effecting of a state / sense which is not there, by *adhyāsa* and five other means. The placing of the seasons of the year in the woman's

person falls under this. He sees *gauṇī* in the metaphor identifying the comfort of the woman with the sesamum field and her face with the lotus pond. The indication of the seasons through the names of the months is *lakṣaṇā*. The use of the phrase '*āvāsita*' which primarily means 'camping', for placing the seasons in the woman's person and surroundings, he calls *upacaritā*. By *lakṣaṇā* the tears, paleness etc. are indicated. And they in turn indicate the misery and attachment of the woman. This is *lakṣitalakṣaṇā*.

This explanation becomes clearer when related to the explanation of *abhidhā* in *Śṛṅgāraprakāśa*. There *abhidhā* is the general term meaning the expression of sense by words. It operates through three modes or *vṛttis* - *mukhyā, gauṇī* and *lakṣaṇā*. (SP,vol.I,pp. 223-238.) But, pointedly, *Bhoja* does not mention *vyañjanā*, the mode of signification which is the basis of *dhvani* for *Ānandavardhana*. In chapter V, *Bhoja* emphatically asserts that no *vṛtti* other than these three (*mukhyā, gauṇī* and *lakṣaṇā*) is required to explain '*gaṅgāyāṃ ghoṣaḥ*'.

Apart from being an exposition of the manner in which language makes various kinds of sense, this is a meticulous analysis of the verse, and supplements the mood information in it with the prevalent notions about favourite trysting spots etc..

Kārikā 56, ex.79-85. The manner of recitation and speech delivery which *Bharata* prescribes in ch. XVII, in the service of *rasa*, involving variation in intonation, pause etc., are brought under *paṭhiti* by *Bhoja*. Since the field of application now is not drama involving enactment, but poetry involving reading, the terms *svara, kāku* etc. are interpreted slightly differently.

Paṭhiti involves the reading of a verse, adding intensity, ambiguity, complexity or clarity to the import, by means of tone ‹*kāku*›, stretching of vowel ‹*svara*›, changing the punctuation ‹*padaccheda*›, splitting words differently ‹*padabheda*›, employing gesture ‹*abhinaya*›, interchanging consonants ‹*kānti*› etc.. So it has shades of *śleṣa* and *yamakam* and what others would call *vastudhvani*.

Ex.79 expresses the apparent pleasure of the heroine that her messenger has been successful, with the underlying resentment that the girl has pleased her lover, brought out by adopting a different tone ‹*kāku*› in reading the verse.

Ex.80 illustrates the subtle shift in the import brought by *svara*. By elongating the vowel in reading '*dṛṣṭe*', changing its sense from 'having seen me bent at

your feet' addressed to the angry girl, to 'O glower of the angry one' addressed to her eyes, the mood of the verse becomes lighter.

Ex.81 illustrates *padaccheda*. It is from *Vikramorvasīyam*, and can be read in two ways by changing the punctuation - once as *Purūravā*'s plaintive question put to the mountain to find out whether *Urvasī* has been sighted, and again as the mountain's accusing answer that it has indeed seen her, who has been abandoned by *Purūravā*.

Ex.82 illustrates the two different readings of the same expression by breaking up words differently. The verse could be a description of *Śiva* or of *Viṣṇu*. *Bhoja* explains that the *śleṣa* here is secondary to *paṭhiti*.

Ex.83 illustrates the inclusion of gesture to complete the import of the verse. The completion of sense with the aid of gesture is familiar in common experience. In Poetics, *Rudraṭa* speaks of gesture, context etc. as the circumstances which relieve an expression of the fault of *asāmarthyam* or ineffectualness due to its uncertainty. He gives a similar example to show that gesture supplements the expression. (KAR,VI,7-10.)

Ex.84 illustrates 'pointing out' ‹*apadeśa*› which also supplements the sense of the verse, in the same manner as *abhinaya*.

Ex.85 makes use of two phrases which are almost similar and in which *śāstra* allows the substitution of letters, '*va*' for '*ba*' and vice versa. The two phrases are practically identical, but broken up into two words, the meaning is entirely different from the meaning construed by taking the whole phrase as one word. This is similar to *yamakam*, but *Ratneśvara* points out that *yamakam* functions in a different way, taking in repetition.

Kārikā 57, ex.86-93. *Paṭhiti* 'defined by others', i.e., reading the same verse, after changing a word or one, two or three quarters of the verse, or translating it into another language, is not to be found in available works on Poetry.

Ex.92,93. The same verse, in *Śaurasenī*, is the speech of *Sītā*, and rendered in *Saṃskṛta*, that of *Sumantra*. Apparently, it is the reporting of *Sītā*'s words by *Sumantra*.

*Kārikā*s 58-67, ex.94-153 describe and systematically illustrate the various types of *yamakam*. *Bharata* mentions four *alaṅkāra*s, and *yamakam* is one of them. He defines and illustrates ten types of *yamakam*. (NS,Ch.XVI.) Later, rhetoricians, esp. *Daṇḍin* and *Rudraṭa*, have accorded it elaborate treatment.

(KAD,Ch.III, KAR,Ch.III.)

Bhoja makes use of all these sources to define and illustrate the various *yamakams*. *Kārikā* 62, for instance, is from *Kāvyādarśa*. (KAD,III,2). He bases his classification on the two principles of 'separated / not separated' and 'place in the verse', using the terms '*vyapeta / avyapeta*' and '*sthāna*', employed by *Daṇḍin* and *Vāmana*, respectively.

Kārikās 60-61, ex.94-125. *Sthāna* is defined as the place in the quarter where *yamakam* is placed - beginning of the quarter, middle or end, beginning-middle, beginning-end or middle-end.

Ex.94-105 illustrate the *avyapeta* or uninterrupted repetition of syllable-groups in the various places in the quarters, at first in all four quarters, then in three, two and one. The *yamakam* falls within a quarter.

Ex.106 shows that the repetition can occur more than once.

Ex.107-109 carry this idea forward and illustrate the repetition of the same syllable-group in the beginning, middle or end of all the quarters.

Ex.110-125 illustrate the separated repetitions, again in the beginning, middle, end and their combinations, again in four, three, two and one quarters. Now the *yamakam* is not necessarily within a quarter, but can connect similar places in different quarters also.

Ex.110-112 would also fall under the class of *āvṛttyekarūpa-yamakam*, as the same syllable-groups are repeated in all the quarters.

Kārikās 63-64, ex.126-141. *Bhoja* logically proceeds from the notion of '*sthāna*' to that of '*asthāna*', and speaks of *yamakams* in which the duplication is done at dissimilar places over *pādas*, or covering the entire verse, or at the quarter-joints.

The last variety, at the *pāda-sandhi*, would cover the *cakravāla-yamakam* of *Bharata*, designated *sandaṣṭa* by *Daṇḍin*. *Bhoja* uses the term *kāñcī-yamakam* also for this variety.

Bhoja also speaks of *sthūla* and *sūkṣma* varieties, which *Ratneśvara* explains as involving a large number of letters and very few letters, respectively. 'Several repetitions of small syllable groups' mentioned here, sounds like the *mālā-yamakam* of *Bharata*. (NS,XVI,v.83-84.)

While on *asthāna-yamakam*, *Bhoja* introduces another category in which

either a kindred or alien variety is either included or excluded (?). What is clear from the examples and his comments on them, is that the *vyapeta* and *avyapeta* varieties of *asthāna-yamakam* would be mutually kindred classes, whereas *asthāna-* and *sthāna- yamakams* would be mutually alien classes.

Ex.130 is the verse which illustrates *sandaṣṭa-yamakam* in *Kāvyādarśa.* (KAD,III,52). *Bharata* gives the name *cakravāla-yamakam* to this carrying of the word from the end of one *pāda* to the beginning of the next in the entire verse. *Bhoja* refers to this verse as illustrating *kāñcī-yamakam,* in his comment on ex.138.

Ex.134. In the *asthāna-yamakam* of the *avyapeta* kind, involving *pāda* (what *Bhoja* means by this *pāda* variety is not clear), the repetition asymmetrically stretched from one *pāda* to the next. Here, in the *vyapeta* variety of the same, it covers a single *pāda,* when *sthūla* syllable groups are involved.

Ex.135. When *sūkṣma* groups are involved, different quarters are covered by the repetition. *Bhoja* seems to mean, by his comment, that the repetition of *kareṇu* or *reṇu* cannot come under *madhya-yamakam,* as the first occurrence is in the beginning of the quarter. What he means by disqualifying the repetition from falling under *ādi-yamakam,* is not very clear. *Kareṇu* occurs at the beginning of two quarters and so does *reṇu.* Perhaps because the repetitions are in two alternate quarters, not in successive ones, or because they do not occur in the same quarter, *Bhoja* makes this distinction.

Ex.137. *Rudraṭa* gives this verse as the example of *kāñcī-yamakam.* (KAR,III,44,47).

Ex.139. *Bhoja* introduces this as *kāñcī-yamakam* including another variety, namely *sūkṣma-vyapetam.* But neither this nor ex.131 to which he refers by that name, falls under the definition provided by either *Bharata* or *Rudraṭa* for *kāñcī-yamakam.* This example is found in *Kāvyādarśa* too, in which a miscellaneous mixture of *yamakams* is illustrated, according to the commentary. (KAD,III,72).

Ex.141. *Ratneśvara* explains that several repetitions of *sūkṣma* syllable groups give the impression of a *sthūla-yamakam.*

Kārikās 65-67, ex.142-153 take up *yamakam* involving repetition of the entire *pāda,* of the half-verse, and over the whole verse. Since *Bhoja* conceives of '*pādabheda-yamakam*' under the heads, *vyapeta* and *avyapeta,* several varieties result, involving the repetition of the first quarter in the second, of the second

in the third, of the third in the fourth, of the first in the third or fourth, of the second in the fourth.

Ex.142,145,146. *Daṇḍin* illustrates the repetition of the first *pāda* in the second, third and fourth, respectively with these examples. (KAD,III,57-59.)

Kārikā 66,ex.148-150. The *samudga-yamakam* has been conceived of in this manner by *Bharata* (NSXVI,68-69), *Daṇḍin* (KAD,III,53) and *Rudraṭa* (KAR,III,16) also. But *Daṇḍin* further develops the idea. Taking 'repetition of half-verse' to cover adding up any two quarters to make a half-verse, he speaks of three types of *samudga* - repetition of the first half in the second; of the first and third quarters in the second and fourth, respectively; of the first and second quarters in the fourth and third quarters, respectively.

Ex.150. *Bhoja* takes the illustration of the last variety of *samudga* from *Daṇḍin* (KAD,III,56) and calls it *vyapetāvyapeta*, as the first and last quarters are separated and the second and third are not.

This example is interpreted differently in translations of *Kāvyādarśa*. There it is the peacocks who are joyously calling and the swans who are departing. Our translation is based on *Ratneśvara*'s interpretation. And the departure of rains and the arrival of autumn is the more suitable interpretation.

Prose after ex.150. *Bhoja* carries his classification to its logical next step, by speaking of repetition of three *pāda*s, after talking of repetition of half-verse. But what he means by the repetition of three *pāda*s here is the occurrence of the same *pāda* thrice. While his judgment that such repetition would be inelegant is sound, he could have made this remark after illustrating the *pāda* repetition, following *Daṇḍin*, who illustrates this variety of *pāda-yamakam* also.

Kārikā 67 defines *mahāyamakam* and *ślokābhyāsa*. *Daṇḍin* speaks of only one *mahāyamakam*, involving the repetition of the same *pāda* four times. (KAD,III,71.) *Bharata* refers to this by another name - *caturvyavasitam*. (NS,XVI,81-82.) *Rudraṭa* calls it *paṅkti*. (KAR,III,12.)

Ex.152. Carrying the classification of *yamakam* into *avyapeta* and *vyapeta* types to extremes, *Bhoja* speaks of two types of *mahāyamakam* also. This example illustrating the second variety of *mahāyamakam* should come under *samudga* (like ex.148), as it involves the repetition of the entire first half in the second half. But as two complete ideas are separately expressed in the two halves, this is closer to the *ślokābhyāsa* of *Daṇḍin* in content. For illustrating *ślokābhyāsa*, *Daṇḍin* uses a verse within which no *yamakam* is employed, and repeats the

whole verse. His commentator explains that two different meanings are brought out thus. (KAD,III,69.) *Rudraṭa* calls the repetition of the whole verse *mahāyamakam*. (KAR,III,18,19.)

Ex.153. By *ślokābhyāsa Bhoja* seems to mean the repetition of the same phrase over the entire verse. *Ratneśvara* explains that the 'one-form'-ness of the *pāda*s can be achieved by four repetitions or by eight. *Daṇḍin* considers the latter the ultimate in *mahāyamakam* and illustrates it with this example. (KAD, III,70-71.)

Kārikā 68. *Bhoja* speaks of *śleṣa* here, under the *śabdālaṅkāra*s, as well as in Chapter IV, under the *ubhayālaṅkāra*s. Here, he takes part of *Daṇḍin*'s definition of *śliṣṭam* - the single form yielding more than one sense - and reserves the part distinguishing between *bhinnapadam* and *abhinnapadam*, as well as the varieties listed by *Daṇḍin*, for Chapter IV. Following *Vāmana* probably, or *mīmāṃsā* usage, *Bhoja* adds that the two different meanings are presented simultaneously ‹*tantreṇa*›. *Bhāmaha* and *Rudraṭa* use the word '*yugapad*', and *Udbhaṭa* speaks of '*ekaprayatna-uccāraṇam*'. On the other hand, in *yamakam*, different meanings are presented by repetition (*āvṛtti*).

While *Daṇḍin* and *Rudraṭa* speak of 'more than one meaning' (*anekārtha*), *Bhoja* specifically speaks of 'two meanings'. *Ratneśvara* however remarks that 'two' should not be taken to indicate the number two, as several meanings can be expressed simultaneously. (See KAD,II,310; KASV,IV,3,7; KAR,IV,1.)

Udbhaṭa seems to conceive of *śleṣa* as different words fusing in one form, when he speaks of their differing from each other in accent etc.. He is the first writer to mention *śabdokti* and *arthokti* in *śleṣa*, which seem to have developed into *śabdaśleṣa* and *arthaśleṣa*. *Rudraṭa* goes further, treating '*śleṣa*' once under *śabdālaṅkāra*s, and then conceiving of a whole group of *arthālaṅkāra*s under the heading *śleṣa*. He speaks of eight kinds of the former, which *Bhoja* reduces to six. *Bhoja* adds the *sodbheda-nirudbheda* and *bhinnajātīya-abhinnajātīya* distinctions.

Ex.154-165 illustrate the various modes of *śleṣa*. As *liṅga-śleṣa* has been brought under *prakṛti-śleṣa*, *vacana-śleṣa* could have been brought under *vibhakti-śleṣa*. The *sodbheda-nirudbheda* distinction seems to have been applied differently to the *pratyaya-śleṣa* and the *vacana-śleṣa*. In the former it seems to refer to the presence or absence of some other indication of the main sense. In the latter it seems to mean the presence or absence of some other indication of the singular and plural number. The *bhinnajātīya* and *abhinnajātīya* varieties of

vibhakti-śleṣa seem to be distinguished in this way. In the first, the same word serves as verb and as noun. In the second, punning is done with only verb or only noun. *Bhoja* does not follow *Rudraṭa* in presenting several combinations of languages in *bhāṣā-śleṣa.*

*Kārikā*s 70-106,ex.166-258. *Anuprāsa* has been given an exhaustive treatment. While describing the quality of *mādhuryam*, *Daṇḍin* identifies the closeness felt in *śruti* / sound as one of the reasons for the sweetness of poetry, and advocates this *anuprāsa* or harmony, as superior to the contrived repetition of the same letters. As an ornament, for him *anuprāsa* would involve the repetition of the same *varṇa* / letter in words and quarters, not separated by long intervals. But he does not approve of the obvious and excessive repetition of light sounds or hard sounds, which only the *Gauḍīya* poets who are fond of alliteration exhibit. (KAD,I,52-60, 43-44.)

*Kārikā*s 70-73, ex.166-177. *Bhoja* incorporates all these ideas of *Daṇḍin* in this initial definition and classification of *anuprāsa.* He interprets similarity of *śruti* as the similarity of letters uttered from the same place. Here euphony rather than deliberate alliteration constitutes *anuprāsa.* The development of this harmony into a species of alliteration, namely, *śruti-anuprāsa*, seems to have been accomplished by *Bhoja.* And he accords the *anuprāsa* based on *śruti* the highest place and acknowledges its contribution to the charm of the *Vaidarbhī rīti.*

The varieties he creates of *śruti-anuprāsa* are named *grāmya, nāgara* and *upanāgara*, as if he were following *Udbhaṭa*, who speaks of *paruṣā, grāmyā* and *upanāgarikā vṛtti*s characterising one kind of *anuprāsa*; but they are not conceived in the same manner. The names only indicate the degree of popularity, *grāmya* being familiar/simple, *nāgara* being rare/difficult and *upanāgara* lying between them.

Grāmya is not illustrated by a profusion of '*la*' as it is by *Bhāmaha* and, partly, by *Udbhaṭa.* (KAB,II,6; KASS,I,ex.5.) And the term *grāmya* is used in a laudatory sense and not in the sense of '*vulgar*'. The first example of *grāmya* (ex.166) is the one *Daṇḍin* begins his exposition of the sweetness of poetry with. *Daṇḍin* contemptuously dismisses the stringing together of '*la*'s as appealing only to *Gauḍīya*s who have a fondness for alliteration. (KAD,I,53,43-44.)

The sub-varieties named *masṛṇa* etc. of the three kinds of *śruti-anuprāsa* are introduced and explained in both down to earth and imaginative ways,

but the distinction between them is not clear. The specific mention of consonants, for instance '*ḍa* and *va*' or '*na* and *ṇa*', follows the style of *Rudraṭa*, who associates the employment of specific consonants with each of his five *vṛtti-anuprāsa*s. (KAR,II,20-31.)

*Kārikā*s 74-75 praise the beauty afforded to poetry by *anuprāsa* (based on *śruti*, chiefly).

*Kārikā*s 76-78, ex.178-189. Having dealt with *śruti* or sounds differentiated on the basis of their places of utterance, *Bhoja* takes up consonants of the same class being employed in alliteration. Both types of distinction overlap each other. Now he names this variety *vṛtti*. *Rudraṭa* also bases his classification of *anuprāsa* on consonant classes. But he gives the five *vṛtti*s names which reflect the aesthetic effect produced - *madhurā, prauḍhā, paruṣā, lalitā* and *bhadrā*. (KAR,II,18-19.) *Bhoja* speaks of twelve varieties and gives them fanciful names connecting them to geographical regions, somewhat in the manner in which *Prākṛta*s are connected. Most of the regions inspiring these names find mention in *Kāvyamīmāṃsā*.

Ex.178-184 present *anuprāsa* using the seven classes of consonants, *ka-varga, ca-varga* etc. in profusion, one by one. *Rudraṭa* has also defined the *anuprāsa* classes on the basis of the consonants employed. (KAR,II,18)

Ex.185-189 present the various combinations of two or more vargas of consonants and of conjunct consonants.

Ex.186. In this the predominance of one forceful consonant is rendered pleasant by the suitable interspersing of two other light *vargas*. *Ratneśvara* interprets the word '*vidarbhitā*' as 'bringing in the charm of *Vaidarbhī*' and does not confine it to this example.

*Kārikā*s 79-80. *Bhoja* warns against using too many delicate sounds, probably echoing *Daṇḍin*'s condemnation of the profuse employment of '*la*'s which would render the texture loose. (See KAD, I,43-44.) He then distinguishes this *vṛtti-anuprāsa* from *varṇānuprāsa*. It is the phonetic organisation pervading the whole expression, whereas, *varṇānuprāsa* is an ornament attached at specific places.

*Kārikā*s 81-86, ex.190-201. After dealing with *vṛtti-anuprāsa* in the manner which is proper to it, in his view, *Bhoja* takes up the *anuprāsa* connected with *vṛtti* as it occurs in the earlier writings of *Udbhaṭa* and *Rudraṭa*. *Udbhaṭa* speaks of the *vṛttis, grāmyā, paruṣā* and *upanāgarikā*. *Rudraṭa* speaks of *madhurā, paruṣā,*

prauḍhā, lalitā and *bhadrā vṛttis*. (KASS,I,k.4-6; KAR,II,19.) *Ānandavardhana* relates the *vṛttis upanāgarikā* etc. as well as the *vṛttis Kaiśikī* etc. with *rasa*. While the latter belong to the import, the former belong to the expression. Both should be suitable to the rasa expressed. (DA,III,33,47 and commentary.) The quality-linked, *rasa*-related classification of *vṛtti-anuprāsa* has been retained by later writers. *Bhoja*'s conception of *vṛtti* in the context of *anuprāsa* is devoid of any aesthetic overtones. (See 'The History of *Vṛtti* in *Kāvya*' in Studies in Some Concepts of the *Alaṅkāra Śāstra* by V.Raghavan. pp. 201-213)

Bhoja himself has dealt with the aesthetic distinction between soft, hard and medium phonetic structure in his *alaṅkāra* called *vṛtti*. There he has kept sound and sense together, in the ancient terms *Kaiśikī* etc., instead of adopting *upanāgarikā* etc. for the sound aspect. He has acknowledged the importance of matching sense and sound, mood and expression there. Now he again points out that this *vṛtti* is a composition pervading the entire work. The need to link it with an ornament, which is what *anuprāsa* is, is not there.

The twelve varieties which *Bhoja* presents of this *vṛtti-anuprāsa* result from retaining some of the old names, substituting the other accepted names for popular names, and adding new names. But even where some old names have been retained, the definitions differ. *Bhoja*'s notes after the examples mention the place of utterance, as did his notes on his *śruti-anuprāsa* illustrations, and also the consonant classes, with which he introduced his own *vṛtti-anuprāsas*.

Kārikās 85-86. *Bhoja* concludes this account of *vṛtti-anuprāsa* 'according to others' with the remark that this *vṛtti* cannot be distinguished from *guṇas* or the *vṛttis* (*Kaiśikī* etc.).

Kārikās 87-89, ex.202-215. *Varṇānuprāsa* is introduced now. All *anuprāsa* employs *varṇas*. *Varṇa* here includes all classes of letters. Not merely consonants, conjunct or otherwise, but vowels are also repeated. And now the focus is shifted from the kind of letters arranged, to the kind of pattern followed / observed in the arrangement. The names of the various types of *varṇānuprāsa* are in keeping with the shape / structure that they present, viz., bouquet, garland etc..

Kārikā 90. *Bhoja* uses the general definition of *anuprāsa* as *varṇāvṛtti*, to sum up his treatment of the class he designates as *varṇānuprāsa*.

Kārikās 91-96, ex.216-227 describe and illustrate *padānuprāsa*. Here the

similarity is between whole words, e.g. *karoti kirāto.* The repetition of the same word is not necessary, although it falls under this class. And such repetition is distinguished from *yamakam.* But from *lāṭānuprāsa* it is difficult to distinguish this repetition. The varieties are based both on sound quality and on the pattern in arrangement.

Kārikā 95. With this verse from *Daṇḍin* (KAD,I,55) *Bhoja* seems to be justifying his separate treatment of *padānuprāsa,* although it could be put under *varṇānuprāsa* or *lāṭānuprāsa.* In this general definition of *anuprāsa,* the word *pada* occurs.

Kārikā 96. *Bhoja* does acknowledge the common ground shared by *lāṭānuprāsa* and *padānuprāsa.*

Kārikās 97-99, ex.228-239. *Dvirukti* or uttering twice of the same word is considered under *anuprāsa.* The repetition of whole words is dealt with by *Pāṇini* at several places, and is mentioned specifically in the eighth Book. (AA,VIII,I,1-15.) *Bhoja*'s *nāma-dvirukti* type of *anuprāsa* is inspired by this. Beginning with *nāma-dvirukti* (doubling of nouns or noun-related words), he proceeds to the other duplications prescribed by grammar, in verbs, adverbs etc.. This repetition could be imitative of the simple, natural manner of speaking, in which onomatopoeia occurs. It could be for conveying senses such as 'in every..', 'very', 'unendingly', 'again and again', 'only', 'thoroughly', 'a little'. While the repetition for reiteration, covering all cases etc., has been alluded to by the terms '*ābhīkṣṇya*', '*vīpsā*' etc., by *Pāṇini, Bhoja* adds the repetition used to express *sambhrama* (agitation) of all kinds, caused by joy, sorrow, fear, wonder etc., on the basis of the *vārttikams.* Serving the sense, *dvirukti* contributes to the composition of sound too in the expression. Several *dviruktis* in a verse give the impression of alliteration. The last example (ex.239) illustrates *trirukti* or repeating twice, in an eulogy of *Bhoja* himself.

Ex.230, introduction, comment. The *Aṣṭādhyāyī* prescribes the doubling of the whole word in expressing 'always' (pertaining to the verb) and 'each' (pertaining to the noun) ‹*nityavīpsayoḥ*›. (AA,VIII,I,4.) Here the repetition of the noun expresses the sense of 'every'.

Ex.231, introduction. The aphorism '*prakāre guṇavacanasya*' (AA,VIII,I,12) states that an adjective is repeated when it is meant to express that the said attribute belongs to the thing only to a limited degree. By calling this a kind of *vīpsā, Bhoja* seems to be referring to the repetition of the word and not to the purpose of covering every instance.

Ex.232, introduction, comment. The aphorism cited (AA,III,IV,22) states that the affixes '*ṇamul*' and '*ktvā*' come after a root when reiteration is to be expressed. The repetition of this form required to convey the reiteration, is prescribed by other aphorisms, elsewhere.

Ex.233, introduction. *Bhoja* points out that when the verb is repeated to express reiteration, more than one repetition is possible.

Ex.234. *Bhoja* interprets the word '*ādi*' used in *Kārikā* 97 to include repetition involving '*nimūla*'. The aphorism (AA,III,IV,34) states that the affix '*ṇamul*' comes after the root '*kaṣ*', when the words '*nimūla*' and '*samūla*' are compounded with it in the accusative case. The subsequent verb must be derived from the same root. (AA,III,IV,46.) The sense 'thoroughly' is conveyed when the same verb follows the compound. The words '*lājasphoṭaṃ sphuṭati*' effectively express the action through the comparison, by repeating the same verb. The aphorism (AA,III,IV,45) states that the affix '*ṇamul*' comes after a root, when an object or an agent, denoting similitude, is in composition with it.

Ex.235-238 illustrate the repetition due to agitation. In his comment on ex.237 *Bhoja* points out that it is not the verbs that are repeated, but the words denoting the objects to be discarded. He presents a picture of the scene of panic, and connects the actions in a 'logical' sequence.

In the concluding *Kārikās* (98,99) *Bhoja* recalls to our attention the *anuprāsa* in the repetition of the same verb in (ex.53 which illustrated one variety of) his *yukti alaṅkāra*, and approves of the combination of the two *alaṅkāras*, albeit with a wrong analogy. He does not however recall the transformation of the fault '*punaruktimat*' into an excellence when the purpose of repetition is to convey excessive sympathy, which he illustrated in ChapterI, perhaps because the impression of alliteration is not produced there. However, *dvirukti-anuprāsa* could have been brought under *padānuprāsa*.

Kārikā 100. This definition can be applied to the *lāṭīya anuprāsa* example presented by *Bhāmaha*. (KAB,II,8.) The *lāṭānuprāsa* of *Udbhaṭa* is similar. The sense remains the same but, in the repetition of words, the denotation, purport etc. are different. *Bhoja* seems to have been inspired by the various possibilities mentioned and illustrated by *Udbhaṭa*, in the systematic classification he makes of this repetition. (KASS,I,k.8-10,ex.6-10.)

Kārikā 101-102, ex.240,242-246. *Lāṭa-anuprāsa* has been classified on three bases, with gap (*vyavahita*) and without gap (*avyavahita*); compounded (*samasta*)

and free (*vyasta*); circular (*cakravāla*) and contained (*garbha*). The first classification is done in *yamakam* also, with the terms *vyapeta* and *avyapeta*. The *vyasta-samasta* varieties are possible in both *avyavahita* and *vyavahita* repetitions. The *cakravāla-garbha* varieties are possible only in the first. As innumerable varieties are possible in *vyavahita, Bhoja* discusses the six types of *avyavahita* first.

Ex.240. In this '*avyavahita*' example, *Bhoja* does not seem to perceive any gap between *jaseṇa* and *jasam*, probably because the noun base remains the same in both and the case ending does not cause disparity or obstruction. But he points out that, as the sense (of similarity) has been effectively conveyed by (the phrase 'surpassing', assisted by) the indeclinable ('*avi*'), the obstructing '*iva*' has not been made use of. Next he shows that '*iva*' does not constitute an obstruction.

Ex.241. Presenting this example to demonstrate the unobstructive presence of '*iva*', *Bhoja* however does not place it under *lāṭānuprāsa*, but would class it with *nāmadvirukti* (illustrated in ex.231), as a distinction is made even when there is no distinction, through secondary usage, similar to the one made there between one '*amṛtam*' and the next. [Apparently this distinction is different from the one made in *lāṭānuprāsa*, where the same mode of signification is operative in both occurrences !]

Ex.245. The pattern of '*cakravāla*' or going round is pointed out by *Bhoja* in *varṇānuprāsa* (ex.206) and *padānuprāsa* (ex.226) also. The word or consonant class at the end of one *pāda* is repeated immediately at the beginning of the next *pāda*. *Bharata* uses the term cakravāla to designate this arrangement of repetition in *yamakam*.

Ex.246. While the *cakravāla* arrangement carries the repetition from one *pāda* to the next, in the *garbha* arrangement, the repetition is contained within a *pāda*.

Ex.247-251 illustrate the *vyavahita* varieties of *lāṭānuprāsa*.

Prose after ex.249. *Bhoja* admits that *pada-*, *lāṭa-* and *nāma-anuprāsa* are not very different from one another. All three deal with the alliteration covering whole words, as distinguished from syllabic alliteration.

Ex.252-258 are presented to illustrate more than one repetition. In these instances alliteration is no doubt there, but it is subordinate to other ornaments. The last of these, for instance, is the verse from *Mālatīmādhavam*,

expressing *Mādhava*'s great attachment to *Mālatī*, in *utprekṣā*.

Kārikā 103. *Bhoja* realises that as many classes are there in *lāṭānuprāsa* as there are in *yamakam*. The similarity between the two has been felt by earlier writers too. *Bhāmaha* and *Rudraṭa* proceed from *anuprāsa* to *yamakam*. *Daṇḍin* alludes to *yamakam* while expressing his views on *anuprāsa*. (KAD,I,61.)

Kārikās 104-105. Here *Bhoja* seems to consider *anuprāsa* as an integral part of poetic expression, more basic than *upamā*. Obviously he is referring to sound harmony and not contrived alliteration now.

Kārikā 106. Different types of alliteration appeal to different people. *Daṇḍin* considers the *Gauḍī* poets to be generally fond of the ornament *anuprāsa*. The *Vaidarbhī* poets conceive of *anuprāsa* as the harmonious and discreet use of near sounds. (KAD,I,54-60.)

Bhoja does not mention *chekānuprāsa* which has been described and illustrated by *Udbhaṭa* before him, although he deals with doubling under three classes, *padānuprāsa*, *nāmadvirukti* and *lāṭānuprāsa*. The reason could be that the doubling of syllable groups which is *chekānuprāsa*, would be covered by his *varṇānuprāsa*. Later, only *chekānuprāsa*, *vṛttyanuprāsa* and *lāṭānuprāsa* seem to have remained as representatives of this ornament. The *śruti-anuprāsa* in which *Bhoja* consolidated the principle of euphony which *Daṇḍin* had advocated, does not seem to have been given any attention by later writers.

Kārikā 107. Though '*citram*' is rated very low among the kinds of poetry, no work on Poetics has overlooked it completely. Even *Ānandavardhana* (DA,III,42) and *Mammaṭa* (KP,I,5) talk about it. *Daṇḍin* has described it as *niyama*, probably meaning 'composing under artificial control'. (KAD,III,83.)

Ex.259-266 illustrate composition with restrictions imposed on the consonants to be employed.

Ex.263. All the consonants from '*ka*' to '*ha*' have been used here.

Ex.264. This verse uses only those ten consonants with which the *gaṇas* or syllable-triads and individual short and long syllables are indicated in metrics - *ya, ma, ta, ra, ja, bha, na, sa, la* and *ga*.

Ex.265.This uses the seven syllables indicating the notes of music, *sa, ri, ga, ma, pa, dha* and *ni*.

Ex.266 uses the syllables expressing strokes on the drums.

Ex.267-275 illustrate restriction imposed on the use of letters, with reference to the place of utterance.

Ex.276-283 illustrate restriction imposed with regard to the vowels to be employed.

Ex.284-291 illustrate the visual pattern to be conformed to by the composition.

Kārikās 108-114 explain the arrangement of the letters in each visual pattern.

Ex.292-302 illustrate *gaticitram.*

Kārikās 115-116 explain the order of movement in the *gaticitram.*

Ex.303-311, *Kārikās* 117-124 illustrate and explain the *bandha-citram* varieties.

Ex.312-325, *Kārikā* 125 illustrate and explain the *citram* composed by the *gomūtrikā* movement.

Kārikās 126-134, ex.326-332. *Bhoja* proceeds from *gomūtrikā* movement to the various *dhenus* or verse-cows. From these several verse-calves can arise. The last of the *dhenus* is the *kāmadhenu,* which can give birth to an infinite number of calves, i.e., can be interpreted in an infinite number of ways.

Ex.332. The long passage in *Ratneśvara's* commentary, explaining this verse, has been consulted, in interpreting this verse, but understandably, the translation is not exhaustive.

Kārikā 134-140 sum up the demonstration of *citram* composition which ends with the *kāmadhenu,* with the suggestion that the recitation of this kind of composition leads to superb command over language. Composed with syllables charged with power, guided by deep examination of *śāstram,* this *kāmadhenu* grants whatever the practiser wishes. Here *Bhoja* seems to be crossing the boundaries of poetry which delights, to enter the realm of esoteric expression which holds potency.

Kārikās 141-142,ex.333-345. Dialogue and repartee are treated as embellishment. *Rudraṭa* has spoken of *vakrokti* employing *śleṣa,* in which the words of one person are construed differently by the other in verbal exchange. He also speaks of *kāku-vakrokti* in which the tone gives a different interpretation of meaning. (KAR,II,14-17.) *Rājaśekhara* points out that *kāku-vakrokti* (and we may conclude, the *kāku-rjūkti* of *Bhoja*) is a loading of intention in the speaking

out of the verse, and so would fall under *pāṭhadharma* and cannot be called a *śabdālaṅkāra.* (KM,p.31.)

Bhoja himself has spoken of the change brought about in the meaning by *kāku* and padaccheda, under the *alaṅkāra, paṭhiti.* Now the focus is on dialogue, which is rendered interesting by these means. *Vākovākyam* includes saucy retorts, veiled conversation, frank talk and sly exchanges. *Bhoja* does not consider *vakrokti* separately as a figure of speech, as some rhetoricians have done. He lists *vakrokti* among the three modes of poetic expression, in the chapter on *Rasa.* And in his usual manner of creating varieties by supplementing the known variety with its contrast, he speaks of a *rjūkti-vākovākyam,* associating this with *kāku,* and the *vakrokti-vākovākyam* with *śleṣa.* For the other writers, the deviousness is contributed either by the intonation or by the double entendre.

Ex.333-335. The examples of plain verbal exchange are introduced as *grāmyā* and *upanāgarikā,* probably in the sense of vulgar and polished. In the verse from *Amaruśatakam* illustrating the latter, *Bhoja* points out the presence of *kāku.* But there is a deviousness in the language also.

Ex.336-337. The first is used by *Rudraṭa* to illustrate *śleṣa-vakrokti.* (KAR,II,15.) *Bhoja* points out that both these expressions are in the form of *śleṣa-vakrokti.*

Ex.343 has been cited earlier in Chapter I to illustrate how the fault of verblessness becomes acceptable. (Ex.135.) There it was pointed out on the authority of *Patañjali* that the verbs such as 'is' are implicitly present. Here *Bhoja* is making the point that the mastery of grammar (and verse completion) is intended to be construed in the *brāhmaṇa*'s apt replies.

This intriguing verse is cited by *Rājaśekhara* as an example of an expression which does not stand in need of a verb ‹*anapekṣitākhyātam*›. (KM, p.24.) It is cited in the *Śārṅgadharapaddhati,* with the explanation that it is a dialogue between *Bhoja* and a scholar who has come in the guise of a wood-carrier to see the king. (561,p.89.)

In the *Bhojaprabandha* of *Ballāla* this verse is placed in a dialogue between king *Bhoja* and a *brāhmaṇa.* While starting out for hunting one day, the king sees a man about to cross the river, bearing a load of firewood on his head. Recognising him to be a *brāhmaṇa,* he puts the question. Swift comes the reply (completing the verse-half and answering the question in the same grammatical construction). Struck by this reply *Bhoja* puts the next question

[meaning to say - you are evidently learned and yet have to cross the river on foot, carrying the sacrificial firewood yourself, with no one to serve you]. The *brāhmaṇa* completes the verse with his reply [indicating briefly that everyone cannot be fortunate like the king or that those who commission his services are not generous like the king.] Pleased with his learning and skill, *Bhoja* rewards him with wealth, the gift document carrying the phrase 'pleased with the reply 'jānudaghnam'. (*Bhojaprabandha*, prose before and after v.185.) Several incidents displaying *Bhoja*'s munificence and love of learning are narrated in the work.

Kārikās 143-144, ex.346-353. *Bhoja* introduces *prahelikā* with the verse from *Daṇḍin*. (KAD,III,97). Whether this should be treated under poetry at all seems to have been left unconsidered.

Kārikā 145, ex.354-359. This *gūḍham* or concealment involves clever arrangement of words, double entendre, *citra*-like picking up of letters, as well as what others would call *vastu-dhvani*.

Kārikās 146-147, ex.360-365. *Bhoja* presents *praśnottaram* as different from *prahelikā*. While *prahelikā* is a simple riddle, *praśnottaram* seems to consist of answering a clever question with another, which contains the answer. In the examples, generally the presence of the question and answer in the same, single expression is observed.

Kārikās 148-149, ex.366-371. The expression of knowledge, relating to history and science and art including poetry, in poetry, is conceived of as *adhyeyam*. *Rājaśekhara* speaks of *kāvya-kavi*, *śāstra-kavi* etc.. He also speaks of twelve sources which feed poetry. Among them are *śruti*, *smṛti*, *purāṇa* and *itihāsa*. (KM, p.17,35.)

Bhoja points out that it is the fact of history or precept of *sāstram* that is prominent here and hints that this is a way of presenting information or human wisdom which guides men in life, in poetry. This treatment of *vyutpatti* is from the angle of presentation, and is rightly kept in the treatment of expression in poetry.

Vyutpatti is considered by writers on poetry as one of the planks on which poetry rests. Wide and deep knowledge, combined with *śakti* (*pratibhā*) or poetic genius and *abhyāsa* or assiduous practice, gives rise to great poetry. This *vyutpatti* includes discriminate use of this knowledge in poetry. (KM, pp.16-19; KAR, I,18-19).)

Ex.366-371. The illustrations amount to simple identification of *śāstram, itihāsa* and *ukti* (skilled expression) and combinations of these in verse.

Ex.368. This verse is cited by *Rājaśekhara* to illustrate *purāṇa* as one of the sources for poetry. (KM, p.36.)

Ex.369. The commentator on *Daśarūpakam* (II,37) uses this verse, also cited in *Sūktimuktāvali*, as an illustration for '*kuṭṭamitam*'. Here poetry expresses *kāmaśāstram*.

Ex.370. This is *itihāsa* in the words of *Māgha*. (*Śiśupālavadham*,1,46). *Rājaśekhara* quotes this verse to show how *purāṇa* (ex.368 above) has been drawn upon in poetry. (KM,p.36.)

Ex.371. this is *śāstra-itihāsa* presenting wisdom in a narration of history, and *Mahābhārata* is the chief example of this mode of writing.

Kārikās 150-151, ex.372-377. *Bhoja* uses the term *śravyam* which normally contrasts poetry which is read, with *dṛśyam* which refers to *drama* and other forms presented for viewing, as the name of an *alaṅkāra*, for isolating those items in drama which are primarily intended for hearing. The verses of benediction, prayer etc., and the songs which are employed in the course of the main performance, for announcing entries, exits, enhancing the moods of scenes etc., are basically *śravyam*. The tone adopted in recitation and the music of *ākṣiptikā* and *dhruvā* are more important than the words which either have no relation to the story or have an indirect one.

Ex.372. *Daṇḍin* counts *āśīs* as an *alaṅkāra*. (KAD, II,357.) *Bhoja*'s intention seems to have been to account for all the expressions finding place in the presentation of drama.

Ex.373. This is the *nāndī* verse in *Rājaśekhara*'s *Karpūramañjarī*.

Ex.376 illustrates *ākṣiptikā* which is sung to a tune. From *Bhoja*'s comment, it appears that the focus is on the tune (which probably establishes the mood of the scene). The *prāveśikī ākṣiptikā* directed to be sung behind the scenes in Act IV of *Vikramorvaśīyam*, when *Urvaśī*'s two friends enter, introduces their conversation about her, in the course of which her separation from *Purūravā* is revealed.

Ex.377. *Dhruvā-gāna* consists of songs which are employed in drama "for the purpose of informing the audience of the scene, situation and character, the mood of the character, and to give the connecting links etc. The emphasis in

all these is on their recitation or singing and not enaction." (*Bhoja's Śṛṅgāra Prakāśa*, p.362.)

Kārikās 152-154,ex.378-383. Under *prekṣyam Bhoja* covers the aspect of *nṛtta* (dance) in *dṛśya* presentations. From the examples the nature of the *rasa*s and situations which serve as the themes for these dances can be gathered.

This *prekṣyam* is to be distinguished from *abhineyam* which follows. In the former the focus is on the visual presentation, even if the dance is presented within a drama, whereas in the latter, it is on the enactment of the situation, characters and their relations. The examples presented of *abhineyam* are mostly scenes from drama, involving much acting, of several kinds, speech, step, gesture, weeping, laughing, indicating attire etc..

Kārikā 155. Finally *Bhoja* brings the aspect of *abhinaya* or enactment in drama under expression in poetry. The examples, while giving scope for various *abhinaya*s, seem to be bringing the scenes before our eyes without the aid of *abhinaya*.

Ex.384-389 present scenes which seem to take the aid of description to compensate for the absence of enactment. And the introduction as well as the prose comment after each seems to be pointing out that this description is laden with gesture. Three examples are from *Mālatīmādhavam* and bring before the reader scenes which would in fact be difficult to enact.

The *citra-abhinayaṃ abhineyam* is very interesting. *Bhoja* illustrates it with a verse from *Mālatīmādhavam* (IX.54) which is interrupted by stage directions (in the written form of the drama), and comments that this is '*citra*', as the instructions for the disposition of limbs (by the character speaking the verse) are also given. In this instance, *Makaranda* utters this verse, pausing to 'look up', 'show fear', 'think' etc..

Bhoja incorporates information about the features of drama into his exposition of *alaṅkāra* and *rasa*. Probably the drama which could be read to oneself, standing between the performed *nāṭya* of *Bharata* and the literary genres like *mahākāvya*, called for this detailed *analysis*. Although the *dhruvā* songs, dances such as *lāsya* and the various *abhinaya*s cannot be justifiably brought within the conception of *śabdālaṅkāra*, *Bhoja* has kept the two branches of the poetic art, drama and poetry, together, and has compiled the writings of rhetoricians as well as dramaturgists here, and again in his exposition of *rasa* in chapter V.

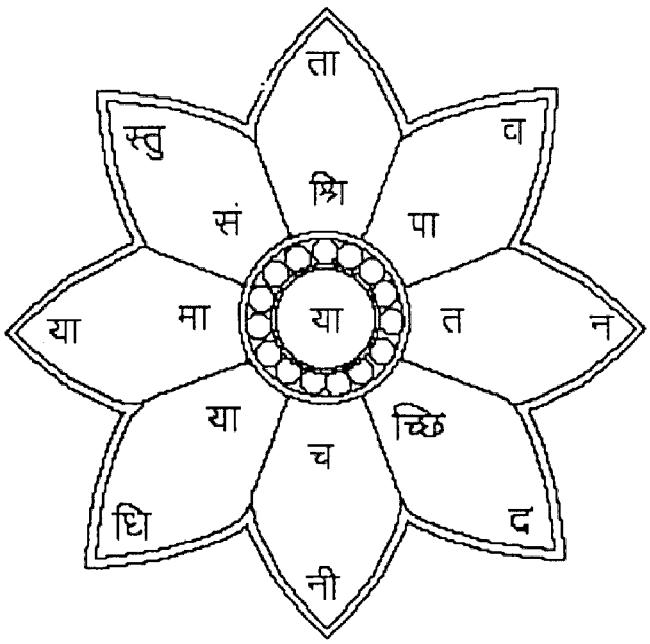
Kārikā 156. *Bhoja* concludes the chapter, summing up that all the adornments considered under *śabdālaṅkāra* please the reader by the mere phonetic and word composition. He reserves the figures of speech which are more specific and seem to lie at the deeper level of poetic expression, for treatment under the heads, *arthālaṅkāra* and *ubhayālaṅkāra.*

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Citrakāvya Figures

(१) अष्टदलपद्मबन्धः

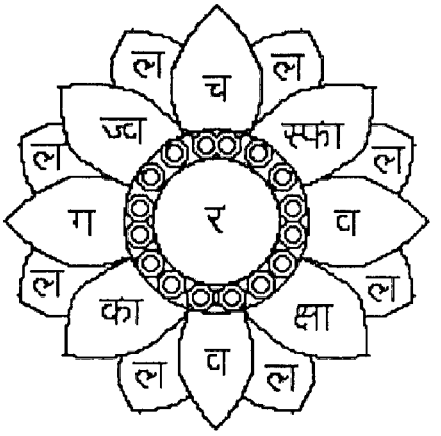
कर्णिकायां न्यसेदेकं द्वे द्वे दिक्षु विदिक्षु च ।
प्रवेशनिर्गमौ दिक्षु कुर्यादष्टदलाम्बुजे ॥ २,१०८ ॥



याश्रिता पावनतया यातनच्छिदनीचया ।
याचनीया धिया मायायामायासं स्तुता श्रिया ॥ (२,२८४)

(२) द्वितीयोऽष्टदलपद्मबन्धः

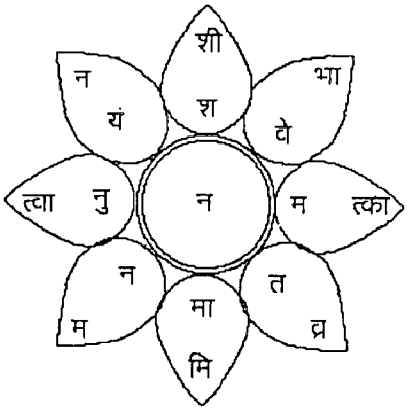
अष्टधा कर्णिकावर्णः पत्रेष्वष्टौ तथापरे ।
तेषां संधिषु चाप्यष्टावष्टपत्रसरोरुहे॥ २,१०९॥



चरस्फारवरक्षार वरकार गरज्वर।
चलस्फाल वलक्षालवल कालगलज्वल॥ (२,२८५)

(३) तृतीयोऽष्टपत्रबन्धः

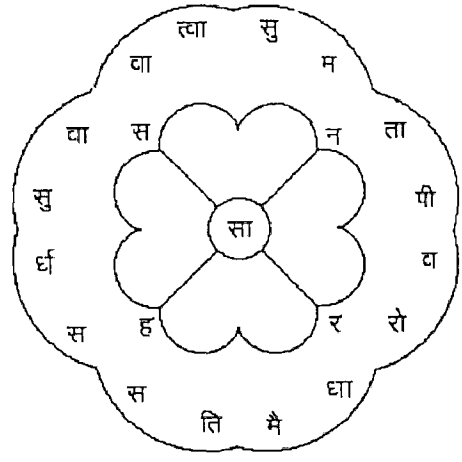
प्राक्कर्णिकां पुनः पर्णं पर्णाग्रं पर्णकर्णिके।
प्रतिपर्णं व्रजेद्धीमानिह त्वष्टदलाम्बुजे॥ २,११०॥



न शशीशनवे भावे नमत्काम नतव्रत।
नमामि माननमन ननु त्वानुनयं नयम्॥ (२,२८६)

(४) चतुष्पत्रकमलबन्धः

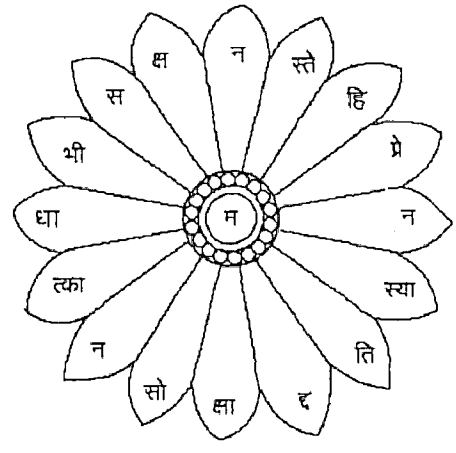
कर्णिकातो नयेदूर्ध्वं पत्राकाराक्षरावलीम् ।
प्रवेशयेत्कर्णिकायां पद्ममेतच्चतुर्दलम्॥ २,१११ ॥



सासवा त्वा सुमनसा सा नता पीवरोरसा।
सारधामैति सहसा साहसर्ध सुवाससा॥ (२,२८७)

(५) षोडशपत्रपद्मबन्धः

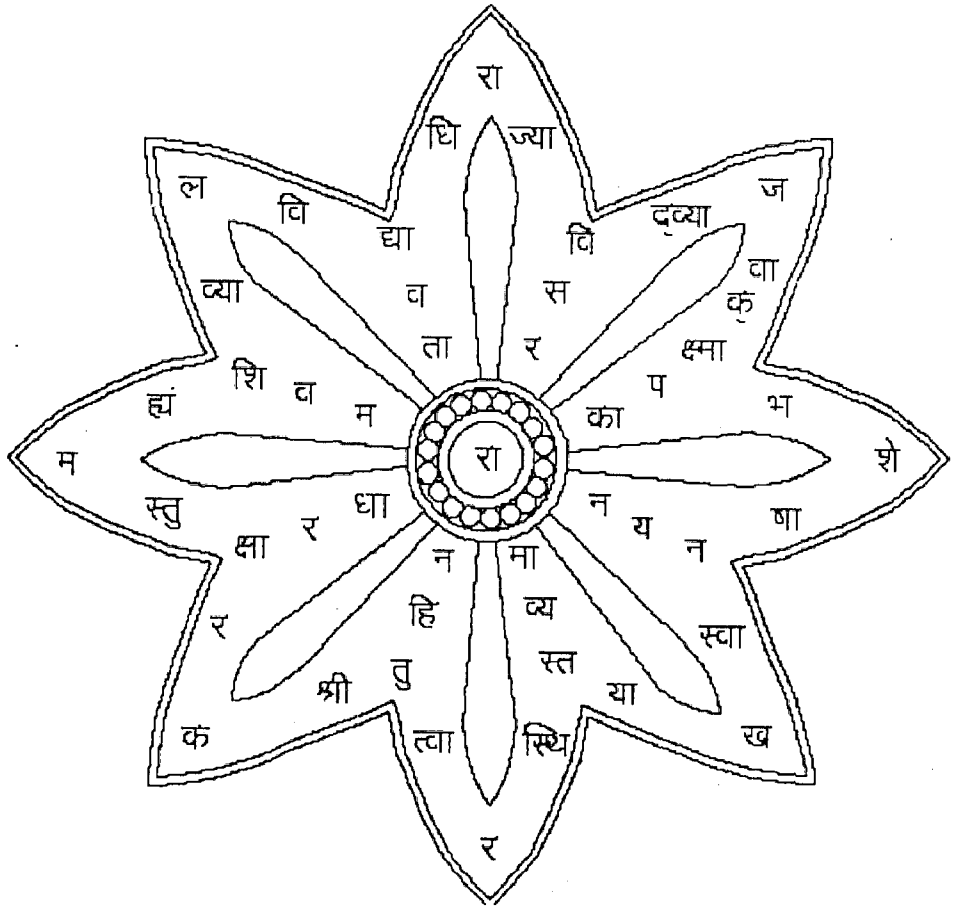
गोमूत्रिकाक्रमेण स्युर्वर्णाः सर्वे समाः समाः ।
मध्ये मवर्णविन्यासात्पद्मोऽयं षोडशच्छदः ॥ २,११२ ॥



नमस्ते महिमप्रेम नमस्यामतिमद्दम।
क्षामसोम नमत्काम धामभीम समक्षम॥ (२,२८८)

(६) कविनामाङ्काष्टपत्रबन्धः

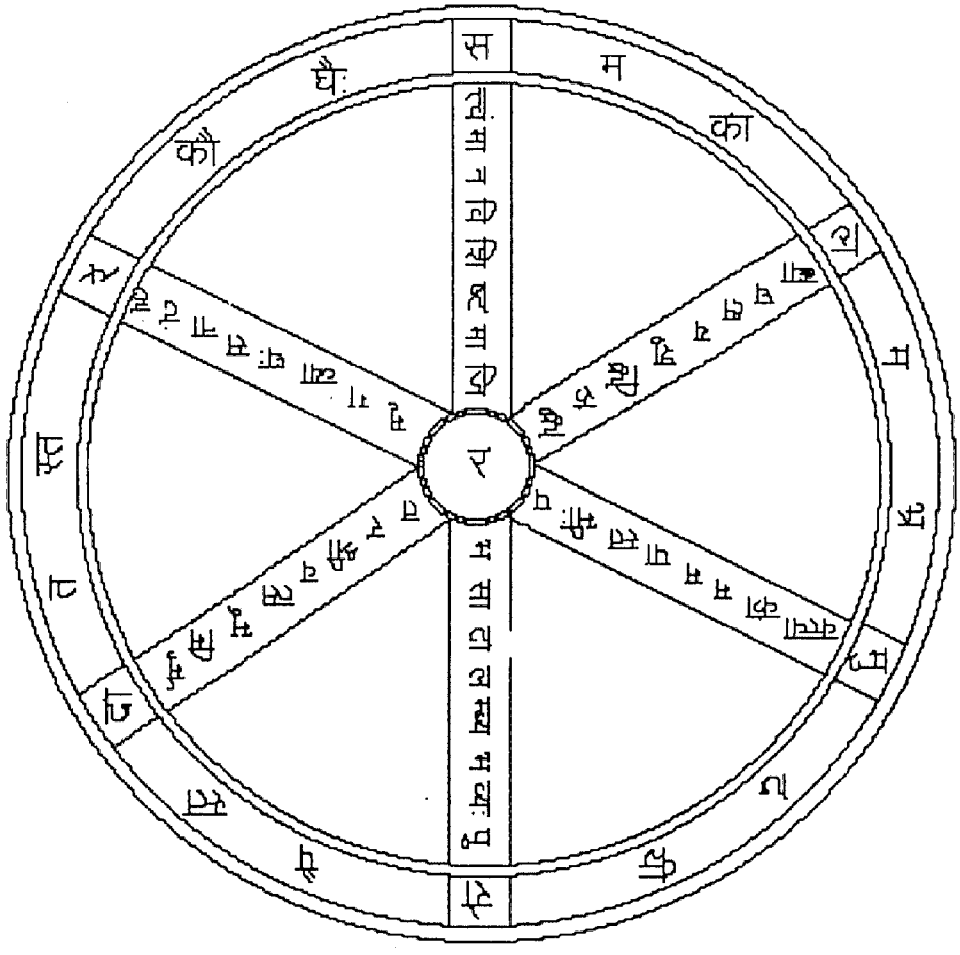
निविष्टाष्टदलन्यासमिदं पादार्धभक्तिभिः ।
अस्पृष्टकर्णिकं कोणैः कविनामाङ्कमम्बुजम्॥ २,११३॥



रातावद्याधिराज्या विसररसविद् व्याजवाक् क्ष्मापकारा
राका पक्ष्माभशेषा नयननयनस्वा खया स्तव्यमारा।
रामा व्यस्तस्थिरत्वा तुहिननहितुः श्रीः करक्षारधारा
राधा रक्षास्तु मह्यं शिवममवशिव्यालविद्यावतारा॥ (२,२८९)

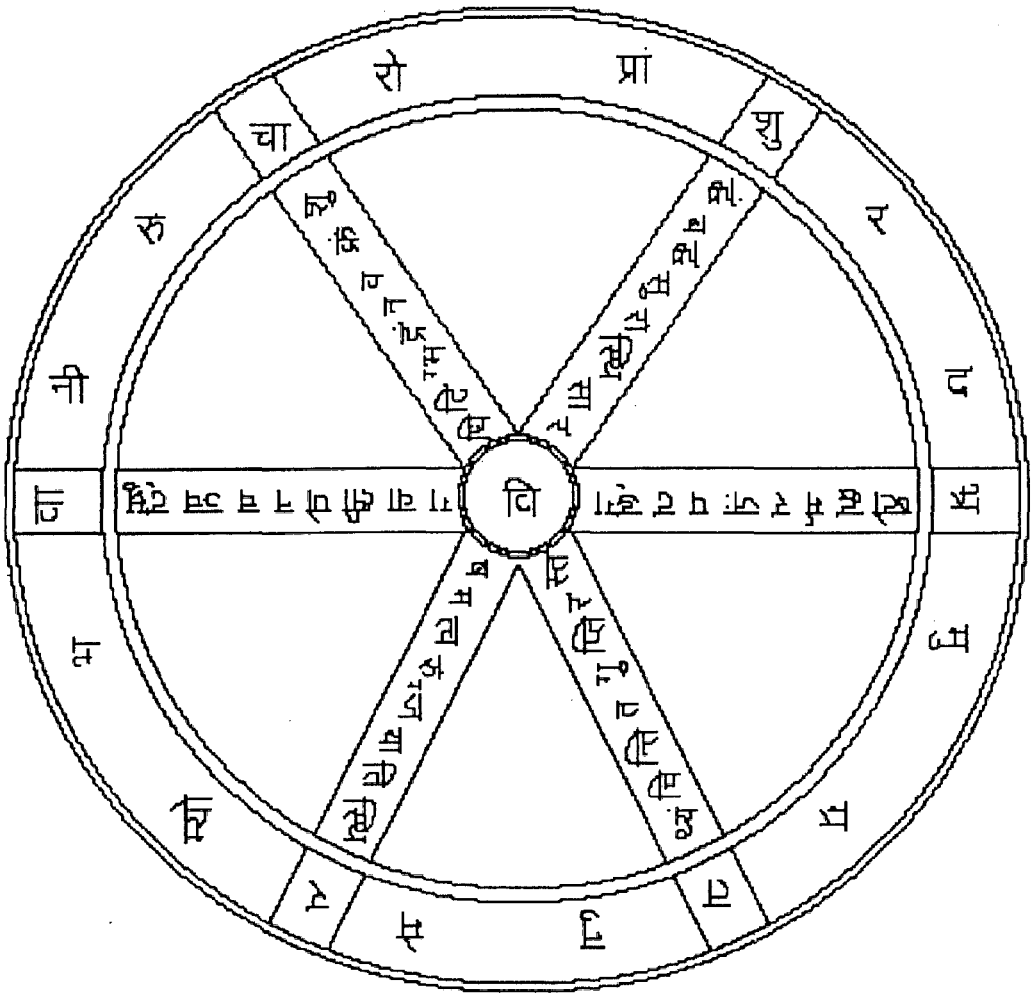
(७) नाभाङ्कचक्रबन्धः

पुरः पुरो लिखेत् पादानत्र त्रीन् षडरीकृतान् ।
तुर्यं तु भ्रमयेन्नेमौ नामाङ्कश्चक्रसंविधिः ॥ २,११४ ॥



सत्त्वं मानविशिष्टमाजिरभसादालम्ब्य भव्यः पुरो
लब्धाघक्षयशुद्धिरुद्धुरतरश्रीवत्सभूमिर्मुदा ।
मुक्त्वा काममपास्तभीः परमृगव्याधः स नादं हरे-
रेकौघैः समकालमभ्रमुदयी रोपैस्तदा तस्तरे ॥ (२,२९०)

(८) द्वितीयषडरचक्रबन्धः



शुद्धं बद्धसुरास्थिसारविषम त्वं रुग्जयातिस्थिर
भ्रष्टोद्धर्मरजःपदं गवि गवाक्षीणेन चञ्चद्भ्रुवा।
तथ्यं चिन्तितगुप्तिरस्तविधिदिग्भद्रं न वक्रं शुचा-
चारोऽप्रांशुरदभ्रमुग्र तनु मे रम्यो भवानीरुचा ॥ (२,२९१)

(९) तुरङ्गपदबन्धः

क्रमात् पादचतुष्केऽस्य पङ्क्तिशः परिलेखिते ।
तुरङ्गपदपातेन श्लोकोऽन्य उपजायते ॥ २,११५ ॥

बा १	ला ३०	सु ९	का २०	ल ३	वा २४	ला ११	का २६
का १६	न्ति १९	ला २	ल २९	क १०	ला २७	लि ४	ता २३
स ३१	स्वा ८	सु १७	त १४	व २१	ती ६	सा २५	रा १२
द १८	र्पि १५	का ३२	व्र ७	त २८	ग १३	र्धि २२	त ५

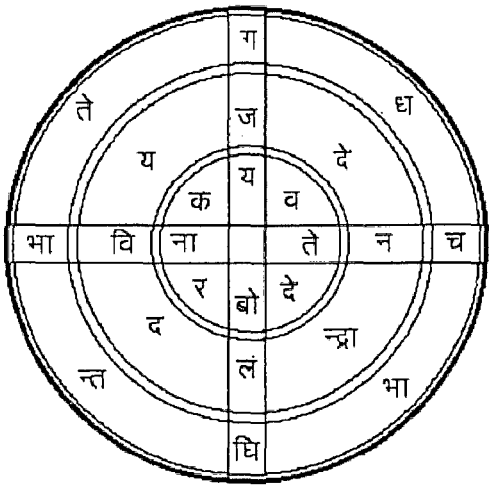
बाला सुकालवाला काकान्तिलालकलालिता ।
सस्वा सुतवती सारा दर्पिका व्रतगर्धित ।। (२,२९९)

अन्यश्च श्लोकः

बाला ललिततीव्रस्वा सुकला रागतर्पिका ।
सुदन्तिका वर्धितावासा काला तललासका ।। (२,३००)

(१०) द्विचतुष्कचक्रबन्धः

इह शिखरसंधिमालां बिभृयादर्धं समाश्रितैर्वर्णैः ।
द्विचतुष्कं चक्रबन्धे नेमिविधौ चापरं भ्रमयेत् ।।२,११७।।



जयदेव नतेन्द्रादे लम्बोदर विनायक।
जगदेधन चन्द्राभालद्विदन्तविभायते।। (२,३०३)

(११) द्विशृङ्गाटकबन्धः

शृङ्गाद् ग्रन्थि पुनः शृङ्गं ग्रन्थेः शृङ्गं व्रजेदिति ।
द्विशृङ्गाटकबन्धेऽस्मिन्नेमिः शेषाक्षरैर्भवेत् ॥ २,११८॥



करासञ्ज वशेशं खगौरव स्य कलारसम् ।
संधाय वलयां शङ्कामगौरीं मे वनात्मक ॥ (२,३०४)

(१२) विविडितिचक्रबन्धः

शिखरादन्यतमस्मात् प्रतिपर्व भ्रमति रेखयाद्यर्धम्।
नेमौ तदितरदर्धं विविडितिचक्राभिधे बन्धे ॥ २,११९॥



सा सती जयतादत्र सरन्ती यमितात्रसा।
सारं परं स च जयी शमितास्यन्दनेनसा॥ (२,३०५)

(१३) शरयन्त्रबन्धः

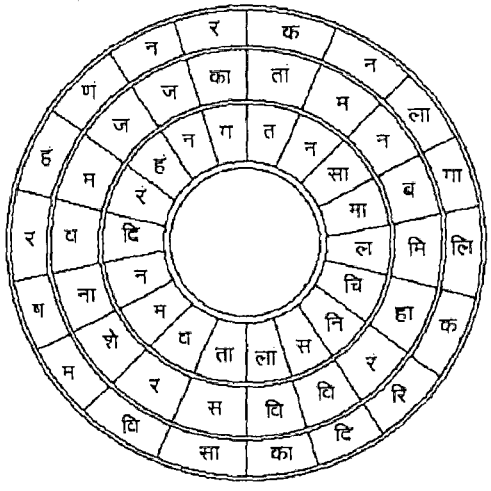
चतुर्ष्वपि च पादेषु पङ्क्तिशो लिखितेष्विह।
आदेरादेस्तुरङ्गस्य पादैः पादः समाप्यते ॥ २,१२० ॥

न	म	स्ते	ज	ग	तां	गा	त्र
स	दा	न	व	कु	ल	क्ष	य
स	म	स्ते	ज	स	तां	ना	त्र
मु	दा	म	व	न	ल	क्ष	य

नमस्ते जगतां गात्र सदानवकुलक्षय।
समस्तेऽज सतां नात्र मुदामवन लक्षय।। (२,३०६)

(१४) व्योमबन्धः

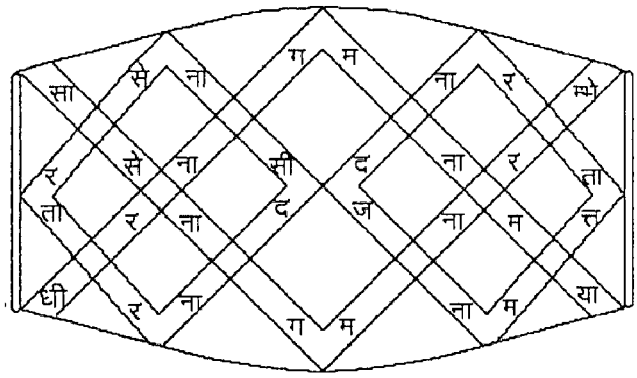
अष्टादशशिखरचरीं गोमूत्रिकया चतुष्पदीं पश्येत्।
यत्राद्यन्तैर्दष्टां स ज्ञेयो व्योमबन्ध इति॥ २,१२१ ॥



कमलावलिहारिविकासविशेषवहं जनकाङ्क
ननगामिकरं दिवि सारमनारमणं जरतां न ।
तमसां बलहानिविलासवशेन वरं जनकान्त
न नमामि चिरं सवितारमनादिमहं जगतां न ॥ (२,३०७)

(१५) मुरजबन्धः

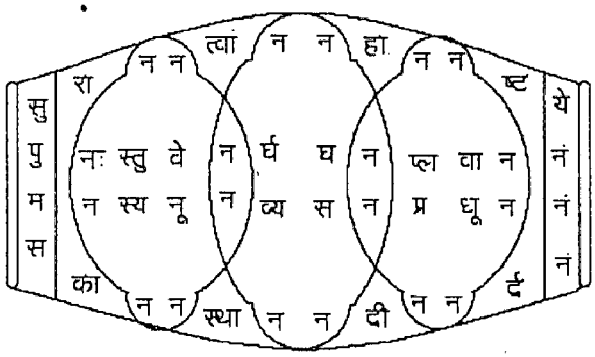
अत्र पादचतुष्केऽपि क्रमशः परिलेखिते ।
श्लोकपादक्रमेण स्याद्रेखासु मुरजत्रयी॥ २,१२२॥



सा सेना गमनारम्भे रसेनासीदनारता ।
तारनादजना मत्तधीरनागमनामया ॥ (२,३०८)

(१६) एकाक्षरमुरजबन्धः

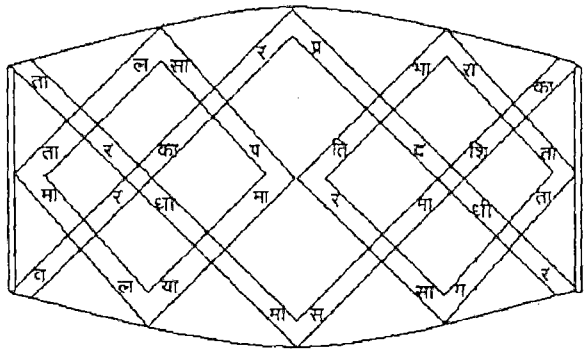
श्लोकस्यैतस्य पादेषु लिखितेषु चतुर्ष्वपि।
त्रिमृदङ्गकरीह स्याच्चतुरेकाक्षरावली॥ २,१२३॥



सुरानन त्वां न न हाननष्टये पुनः स्तुवेऽनर्घघनप्लवाननम्।
मनस्यनूनव्यसनप्रधूननं सकाननस्थाननदीननर्दनम्॥ (२,३०९)

(१७) मुरजप्रस्तारः

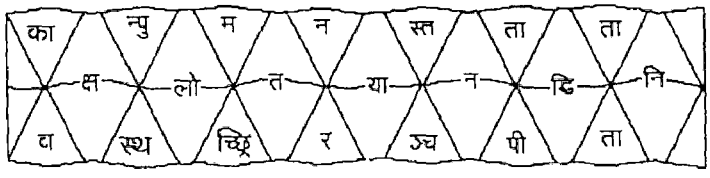
क्रमेणैवास्य पादेषु प्रसृतेषु चतुर्ष्वपि।
तुर्यान् मुरजमार्गेण श्लोकोऽयमुपजायते ॥ २,१२४॥



तालसारप्रभा राका तारकापतिदंशिता।
मारधामा रमाधीता वलयामास सागरम्॥ (२,३१०)

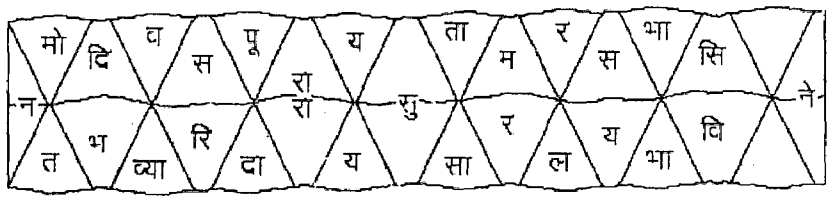
(१८) पादगोमूत्रिकाबन्धः

गतिरुच्चावचा यत्र मार्गे मूत्रस्य गोरिव ।
गोमूत्रिकेति तत्प्राहुर्दुष्करं चित्रवेदिनः ॥ २,१२५॥



काङ्क्षन्पुलोमतनयास्तनताडितानि
वक्षःस्थलोच्छ्रितरयाञ्चनपीडितानि ।
पायादपायभयतो नमुचिप्रहारी
मायामपास्य भवतोऽम्बुमुचां प्रसारी ॥ (२,३१२)

(१९) अर्धगोमूत्रिकाप्रस्तारः



नमो दिवसपूराय सुतामरसभासिने ।
नतभव्यारिदाराय सुसारलयभाविने ॥ (२,३२४)

अत्र गोमूत्रिकाश्लोकोऽयमुत्तिष्ठति ।

नतदिव्यासदाराय सुसामलसभासिने ।
नमो भवरिपूराय सुताररयभाविने ॥ (२,३२५)

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